

**Why PG&E is terrified
of a feasibility study on municipalization**

The San Francisco **Bay Guardian**

35¢

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March 7 through 16, 1979. Vol. 13 No. 19

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**Will the DA investigate
the disguised Warren
Simmons contributions
to Feinstein, Pelosi
and Gonzales?**

**Why East Bay water
rates are
gushing upward**

Ed Curotto of Lakeside Delicatessen in Oakland cradles a house specialty. Photo by Janet Fries.

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Every time you flip
a light switch in San Francisco

P.G.&E. IS ROBBING YOU BLIND!

That's right. Every time you flip a light switch, open the refrigerator or use electrical power of any kind in your house or on the job in San Francisco, you're being robbed blind.

And you and your parents and your grandparents have been robbed blind every time they flipped a light switch any time during the past 60 years in San Francisco.

This is because of the PG&E/Raker Act scandal, the biggest ongoing scandal in San Francisco history.

This scandal has for six decades kept the people of San Francisco from using their own cheap Hetch Hetchy public power. It has forced them instead to buy PG&E's ever more expensive private power.

Every resident and every business in San Francisco has for 60 years paid a surcharge for electrical power. And the city of San Francisco has for 60 years been without the enormous benefits of cheap public power—lower rates, lower taxes and as much as \$22 million a year in profit, starting immediately upon acquisition, according to a 1972 report by a foundation-funded group of public-interest accountants.

The cost to date: hundreds and hundreds of millions of dollars.

Sound incredible? It is. It's the biggest ongoing scandal in San Francisco history. (For a full chronology, see Guardian 12/28/78.)

THE MAKING OF A SCANDAL

The San Francisco City Charter of 1900 states that the city's public

utilities "shall be gradually acquired and ultimately owned by the city and county."

The city got a special act of Congress in 1913 (the Raker Act), granting it the unprecedented right to dam a beautiful valley (Hetch Hetchy) in a beautiful national park (Yosemite) to bring cheap public water and power to San Francisco.

The Raker Act stated that the city would develop Hetch Hetchy water and power "for the use of its people." That the power would be distributed over a municipal distribution system. And that the city was forever prohibited from selling Hetch Hetchy water or power to PG&E or any other private utility.

The city spent hundreds of millions in bond money to build three dams plus tunnels, pipelines, power stations and transmission lines to bring the water and power across the state to San Francisco.

The scandal is that San Francisco got its water, but it never got its public power.

For 60 years, PG&E has used its political muscle at City Hall to keep this cheap Hetch Hetchy power out of San Francisco, in defiance of the City Charter, the Raker Act and later the U.S. Supreme Court (in a 1940 decision upholding the Raker Act).

PG&E got the benefit of the Raker Act, a dam in a national park and the hundreds of millions of dollars in public bonds to build it.

And the people of San Francisco got robbed blind.

STOP THE SCANDAL RIGHT NOW!

The time is better now than ever before to force the supervisors to do a feasibility study. The supervisors are now district supervisors, not quite so dependent on PG&E and its "Good Government Fund" for campaign contributions. The supervisors are besieged on one hand by constituents hollering about their ever-increasing PG&E electrical bills. And they're besieged on the other hand by constituents in post-Jarvis-Gann times demanding that the supervisors investigate every new source of revenue.

And that's where the feasibility study comes in. For it's really a study to see how much our electrical rates would be lowered and how much our taxes would decrease if the city sold its own cheap power to its own people over its own distribution lines. (That's what feasibility studies showed in Foster City and Berkeley, and that's what a feasibility study would show even more clearly in San Francisco, a city with its own public power source.)

PG&E is fighting to stop the lower-electrical-rates-and-lower-taxes study because PG&E has been robbing us blind for 60 years and wants to continue to rob us blind until the end of time.

No more! Let's stop this scandal right now! (See the adjoining box for what you can do.)

WHAT YOU CAN DO

1. Fill out and send in the coupon on this page to Sup. John Molinari, president of the San Francisco Board of Supervisors.

2. Fill out and send in the coupon on this page to your district supervisor: Gordon Lau (District 1; phone 558-2664), Louise Renne (2; 558-5015), John Molinari (3; 558-2164), Ella Hill Hutch (4; 558-2734), Harry Britt (5; 558-2145), Carol Ruth Silver (6; 558-2254), Robert Gonzales (7; 558-2867), Don Horanzy (8; 558-2497), Lee Dolson (9; 558-2943), Quentin Kopp (10; 558-2338) or Ronald Pelosi (11; 558-2407).

3. Send along a personal note with the coupon, informing your supervisor (a) why he or she should vote for a lower-taxes-and-lower-electrical-rates study, and (b) why you would consider a vote against such a study as merely a vote for PG&E and its ever more expensive private-power monopoly.

4. Follow up with a phone call to the office of your supervisor and to Board President Molinari, and make your points verbally.

5. Attend the PG&E municipalization hearings before the Supervisors' Governmental Services Committee at 2 p.m. Tuesday, March 13, in the supervisors' chambers on the second floor of City Hall. Come early, because PG&E will try to pack the hearing room with its stockholders, just as it did on the Feb. 15 hearings. (A noon rally on March 13 has been postponed until after the hearing.)

6. The SF Progress has announced a coupon send-in ballot to the supervisors on municipalization in its March 7 edition. Send it in.

To: Sup. John Molinari
President, San Francisco Board of Supervisors
235 City Hall
San Francisco, California 94102

Dear Sup. Molinari,

I'm tired of getting robbed blind every time I turn on a light switch in San Francisco. Therefore, I urge you, as president of the Board of Supervisors, to help stop this robbery. I urge you to vote for the city to do a lower-electric-rates-and-lower-taxes study leading to a bond issue to buy out PG&E's local electrical distribution system and bring San Francisco into compliance with the City Charter, the federal Raker Act of 1913 and a U.S. Supreme Court decision of 1940.

Name _____

Address _____

District _____ Zip _____

To: Sup. _____
San Francisco Board of Supervisors
235 City Hall
San Francisco, California 94102

Dear Sup. _____

I'm tired of getting robbed blind every time I turn on a light switch in San Francisco. Therefore, I urge you, as my district supervisor, to help stop this robbery. I urge you to vote for the city to do a lower-electric-rates-and-lower-taxes study leading to a bond issue to buy out PG&E's local electrical distribution system and bring San Francisco into compliance with the City Charter, the federal Raker Act of 1913 and a U.S. Supreme Court decision of 1940.

Name _____

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The San Francisco Bay Guardian

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(Wilbur F. Storey, Statement of the aims of the Chicago Times, 1861)

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BY DAVID JOHNSTON

District Attorney Joe Freitas, who ducked the Bob Mendelsohn case, the big 1976 voter fraud case, the "Cocktails with Warren Simmons" case and the Peoples Temple voter fraud case, has finally demonstrated what kind of political corruption case he is interested in pursuing, just a few months before he stands for reelection this November: the cases of Bill Eisen, Hugh Griffith and John Aiken.

Never heard of them? Well, Eisen, Griffith and Aiken are among the 99 losing candidates in the 1977 race for the Board of Supervisors, most of whom ran low-budget campaigns. But these three are currently being prosecuted by Freitas's office for allegedly "knowingly and willfully" failing to file their post-election campaign spending reports. They hold the unique distinction of being the first political candidates ever placed under arrest and jailed for supposedly violating the city's Campaign Contribution Control Ordinance.

Eisen, an accountant, ran the biggest campaign of the three, in District 1. He spent \$1,149 of his own money, according to the Registrar of Voters' records, campaigned on a neighborhoods-vs.-downtown platform and got 665 votes. He was arrested in late December 1978 at his Richmond district house, handcuffed, booked and jailed. He spent half a day in city prison before he was released on \$500 bail. In a recent interview, Eisen told the Guardian, "I was very, very irritated. I had a couple of clients I was supposed to see that day that I missed. I couldn't very well call them and say I'd been arrested."

Griffith, a former photographer living on a disability pension, raised a total of \$582, according to the registrar's records, campaigned in District 8 largely on the issue of mismanagement at the Port of San Francisco and got 71 votes. He was arrested at his Visitacion Valley house by two uniformed officers of the San Francisco Police Department, and he spent two days in city prison before he was released on his own recognizance. Griffith told the Guardian, "I remember thinking at the time, 'What did I say in my campaign that was so dangerous?' It was crazy. I thought they were getting back at me for what I'd said about the port."

Aiken, a retail furniture dealer, raised a total of \$200, according to the registrar's records. He campaigned in District 8 in favor of legalized gambling and received 81 votes. Aiken was arrested at his Outer Mission house by two plainclothes

A tale of two political reform cases

Case 1: DA Joe Freitas zeroes in on the dread trio of Bill Eisen, Hugh Griffith and John Aiken, losers in the 1977 supervisorial races.



PHOTO BY JANET FRIES

Public enemies number 1, 2 and 3? From left, Hugh Griffith, Bill Eisen and John Aiken.

officers and spent one night in city prison before being released on his own recognizance. Aiken told the Guardian, "I was amazed."

If convicted, all three men face \$500 fines and up to six months in jail, and they could be prohibited from running for any city or county elective office for a period of up to five years. Moreover, it is likely that the registrar would impose late-filing fines on all three at the rate of \$10 per day, up to the amount they spent on their campaigns.

Why is Freitas lowering the boom on these three hapless candidates, when he didn't go after the far bigger and more important cases involving Bob Mendelsohn (see footnote 1); Freitas's former law client George Evankovich, head of the laborers union, for voter fraud (see footnote 2); Peoples Temple (see footnote 3); or the Warren Simmons campaign contribution deceptions involving Mayor Dianne Feinstein and Supervisors Robert Gonzales and Ronald Pelosi (see adjoining story)?

We phoned Freitas to ask, but he hadn't called back by press time. However, George Butterworth, Freitas's assistant DA assigned to the case, told the Guardian, "We had no choice but to prosecute these cases." As Butterworth explained it, "It would be grossly unfair to take the position that since they aren't the biggies they shouldn't have to comply with the law."

Butterworth said that both The registrar's office and the DA's office had sent numerous letters advising the three men that they had not complied with the law. The first letter, sent by the registrar on Jan. 17, 1978, notified 24 candidates that the final filing date for post-election reports was Jan. 12. The final letter, sent by the DA's office on

Nov. 28, informed Eisen, Griffith and Aiken that if they did not contact the DA's office by Dec. 8, warrants would be issued for their arrest (four other candidates who hadn't filed properly—Melvin Haynes, Jack Pettway, Edward Graham and Ray Rivera—were also sent copies of this letter, and warrants for their arrest were issued, but so far they haven't been served because the DA has been unable to find them.)

Eisen and Griffith told the Guardian they filed the required report with the registrar's office in response to the registrar's letters. Aiken said he was erroneously informed by the registrar's office that he didn't have to file the post-election report because he hadn't spent more than \$200 in any quarter of his campaign.

In any event, the reports should have been filed. But the point is that Freitas's office has never shown this much zeal in any political corruption case involving major candidates or politically influential citizens with downtown pull.

Eisen, Griffith and Aiken are now represented by attorney Gil Graham, who ran unsuccessfully for city attorney in 1977. Graham told the Guardian, "The whole meaning of the [Campaign Contribution Control] law is to enable citizens to find out whether there has been any corruption of the political process. There's not even the suggestion of corruption here."

Graham, who is handling these cases separately, has filed motions to dismiss the cases on technical grounds. The motions are scheduled to be heard March 22 before Municipal Court Judge Roy Wonder.

Footnote 1: The Mendelsohn case. As the state Fair Political Practices went to trial in early 1978 against former Sup. Bob Mendelsohn and seven other defendants, some of whom helped

continued next page

launder \$26,500 into Mendelsohn's 1974 controller campaign. DA Freitas said he would pursue criminal violations in the case before the grand jury. When the case was settled in May, however, Freitas reversed his position and refused to take the case to the grand jury, even though several witnesses in the case may have perjured themselves and even though major questions hung over the case that remain unresolved to this day. For example, Mendelsohn's internal campaign records were altered to hide the laundered loans and contributions, but neither was the FPCC able nor the DA willing to dig out who had falsified the records or to find out whether Mendelsohn played any part in the record alterations.

Footnote 2: The Evankovich case. While Freitas was prosecuting 39 low-level city employees and others for voting in San Francisco in 1975 while they were actually living outside the city, Freitas declined to go after several major figures in the case. One of the most prominent was George Evankovich, the head of the laborers union, who had been a client of Freitas's old law firm of Neyhart, Anderson and Nussbaum. Evankovich had voted in San Francisco in 1975, at a time when he was apparently living in Marin County, according to reports published at the time in the Guardian and elsewhere. Freitas said there was insufficient evidence to pursue the case.

Footnote 3: The Peoples Temple case. When Freitas investigated Peoples Temple last July and August, following reports of wrongdoing in the Examiner and in *New West* magazine, he found no evidence of any criminal activity on the part of the temple in San Francisco. One subject of the inquiry then, according to the DA's special prosecutor Robert Graham, was Tim Stoen, who had conducted the 1976 voter fraud investigation at a time when he was a temple member and Jim Jones's chief legal adviser. Freitas found no evidence that Stoen had mishandled the probe or had attempted to steer the investigation away from possible voting improprieties committed by temple members. And when Freitas reinvestigated the matter last December, he arrived at same conclusion, even though *New West* and the New York Times had reported that several former temple members had charged the temple had committed voter fraud in San Francisco elections. Moreover, the Guardian reported later that as many as 60 temple members had registered in San Francisco during 1976 while they lived outside the city, and that as many as four temple members, including Stoen, had worked on the voter fraud probe. ■

A tale of two political reform cases

Case 2: DA Joe Freitas has raised not a question about the questionable campaign statements filed by Feinstein, Gonzales and Pelosi, winners in the same election.

BY DAVID JOHNSTON

Does DA Joe Freitas's hot pursuit of the dread trio of Bill Eisen, Hugh Griffith and John Aiken (see previous story) mean that he has finally decided to investigate and prosecute political corruption cases? We asked George Butterworth, the DA's prosecutor in the Eisen/Griffith/Aiken cases, if Freitas was going to go after the big cases as well. "We follow up on any complaint worth investigating," Butterworth replied.

Okay. Here's one from the same 1977 supervisors' race. This one involves major candidates, including Mayor Dianne Feinstein and Supervisors Robert Gonzales and Ronald Pelosi. During their campaigns, these three each accepted \$2,300 in contributions from ten firms connected with Warren Simmons's Pier 39 project. The contributions may have been transmitted to them by Simmons. If so, these candidates failed to disclose Simmons's involvement on their campaign statements, in violation of the city's political laws.

Freitas has yet to raise a single question about these contributions, totaling \$6,900 (Eisen, Griffith and Aiken raised less than \$2,000 combined for their whole campaigns), even though the Guardian fully detailed the story and called on Freitas to investigate more than a year ago (see "Cocktails with Warren: The new transmit-and-influence scheme for '78," Guardian 2/23/78).

The Guardian's original story reported that the contributions originated with ten companies connected to the Pier 39 project that apparently gave their contributions to Simmons, who in turn passed the funds on to the candidates at parties held in their honor at Simmons's construction trailer near Pier 39.

Altogether, five supervisors received major Pier 39 contributions—Gordon Lau and John Molinari as well as Feinstein, Gonzales and Pelosi. Of the five, only Molinari reported that he had received the funds not from the individuals and corporations concerned but from Simmons himself, who acted as an intermediary.

Intermediaries or transmitters of campaign contributions must be reported as such on campaign finance disclosure reports required by the state Political Reform Act of 1974, whose provisions are now incorporated into the city's Municipal Campaign Contribution Control ordinance. Enforcement of this law is up to the DA's office, since in practice the state Fair Political Practices Commission enforces the law only as it pertains to candidates for state offices.

Following publication of the Guardian's story last year, Sup. Gordon Lau amended his campaign statements to disclose that Simmons was indeed the intermediary for contributions to his campaign totalling \$1,850. But so far neither Feinstein, Gonzales nor Pelosi have amended their statements, according to a Guardian check of campaign reports filed by these three since our original story.

Last year, when the Guardian sought to contact Feinstein about the contributions, she was out of town and unavailable for comment. When we contacted the mayor's office recently, we were referred to Don Bradley, who is managing Feinstein's mayoral election bid. Bradley checked with Robert Patterson, who was Feinstein's treasurer during the supervisor's campaign. Bradley said that Patterson recalled the contributions but did not remember how Feinstein had received the funds. By press time, Bradley had been unable to contact the mayor herself to find out whether she had received the money from Simmons as an intermediary. Bradley said, "If she did, she'll amend her statements."

When contacted by the Guardian last year, Sup. Robert Gonzales acknowledged that he had received the contributions from Simmons himself. However, Gonzales insisted at the time that "there was no intent to deceive anybody." Queried again recently, Gonzales reiterated that he had reported "every nickel that went into my campaign." He said he had not amended his statement to show Simmons as the intermediary. "Nobody ever contacted me about it besides you," he explained, "so I figured it was okay."

Last year, Sup. Ronald Pelosi told the Guardian he had received his contributions from each contributor individually and that "Simmons did not transmit anything." But Pelosi's account was at variance with the accounts of at least three of the contributors, who told the Guardian they had given their checks to Simmons to turn over to Pelosi. These contributors were Bruce

Moody, a Pier 39 architect; Paul Morkhum, a vice president of the engineering firm of Santa Fe—Pomeroy; and Robert Toft of Toft and DeNevers, another engineering firm. We were unable to reach Pelosi by press time to ask whether he was sticking by his previous recollection of the transactions.

The Guardian's original story noted that the candidates' omission of Simmons as the transmitter of these contributions "obscured both the manner in which they received the money and the reason for the contribution—namely the development itself." Moreover, as our story then pointed out, "had Molinari not adhered to the law and listed Simmons as an intermediary, these unusually large contributions from one of the more controversial developments in recent city history would have gone unnoticed altogether."

Question: What would happen if Freitas went after this case now with the same zeal with which he is prosecuting the Eisen/Griffith/Aiken cases?

P.S. 1: The ten firms that contributed equal amounts to Feinstein, Gonzales and Pelosi are as follows: Swinerton & Walberg (contractors), \$250; Walker & Moody (architects), \$250; Santa Fe-Pomeroy (engineers), \$250; Charles Watt (restaurant), \$250; Eastdil Credit (investment banker), \$250; Charles B. Farrow (electrical contractor), \$250; Rudy, Rapaport & Holden (law firm), \$250; Dames & Moore (engineers), \$100; Toft & DeNevers (engineers), \$200; and North Point Pier (the Pier 39 development corporation), \$250.

P.S. 2: Guardian publisher Bruce B. Bruggmann announced at press time that he would again call on District Attorney Joe Freitas, as he did more than a year ago, to investigate and determine whether Mayor Feinstein and Supervisors Gonzales and Pelosi had violated the Political Reform Act and the city's Municipal Campaign Contribution Control ordinance by not properly reporting their \$2,300 in contributions from ten firms connected with the Pier 39 Project.

OAKLAND'S MAYOR WILSON JUMPS INTO THE CLAREMONT CANYON FIGHT

The fight to save Oakland's still unspoiled Claremont Canyon from a \$26 million luxury housing development is rapidly becoming a hot political issue in the East Bay, as Oakland Mayor Lionel Wilson personally jumped into the battle last week on the side of the developer, Tak Enomoto.

Wilson persuaded the Oakland City Council to move up its consideration of a citizens' group's appeal of the Planning Commission's approval of the project from March 27, when it was originally scheduled, to March 13. The move was significant because the East Bay Regional Park District is scheduled

to hold hearings on condemning the disputed property on March 20.

Developer Enomoto's attorney, Tom Berkley, is a close political associate of Mayor Wilson whom Wilson appointed to the Oakland Port Commission in 1977. Henry Pancoast of Friends of Claremont Canyon (FOCC), the citizens' group that has been trying to preserve the area, accused Wilson of trying to drive up the price that the park district would have to pay for the land. "Every permit approval the developer gets makes acquisition more difficult," explained park board member Howard Cogswell, "because

that raises the value of the land in the eyes of the appraisers."

The park district voted unanimously on Feb. 20 to begin condemnation proceedings, but it must hold a public hearing and formally ratify its action on March 20. "Unless we get the cooperation of the city," Cogswell added, "I don't see how we can go ahead and acquire the land."

If the park board goes forward with condemnation proceedings, it then will try to negotiate a "fair market value" with the owner and the prospective developer. If they cannot agree on a price, the matter will be settled in court by a jury.

Mayor Wilson was not available for comment, but an aide said Wilson had acted to change the hearing date because "it made no sense to hear the appeal after the park district had acted."

Was the move intended to influence the park district? "The park district did not contact the mayor or the council on this matter," the aide replied, "and the mayor feels he and the council should have their say before the district acts."

The Planning Commission approved the project on Feb. 14 on a 5-0 vote with two abstentions, but at the same time it passed a resolution urging the park district to acquire the property. The key, however, was the approval of the plan, with several minor modifications. This will allow developer Enomoto to begin construction in late spring or early summer unless the City Council disapproves it or a court orders construction not to proceed. The council is generally viewed as strongly pro-development.

FOCC has threatened to take the matter to court if the council

decides in Enomoto's favor. Pancoast said there were numerous deficiencies in the project's Environmental Impact Report, and said approving the project would involve "bending if not breaking" several city ordinances.

"I wonder why the mayor is turning down the chance to get a free park in Oakland," Pancoast mused. "City officials have been asking the park district to spend money here for years."

The Oakland City Council meeting is scheduled for 7:30 p.m. on Tuesday, March 13, in the council's chambers, 1421 Washington, 3rd floor, Oakland.

The East Bay Regional Park District's public hearing is scheduled for 2:30 p.m. on Tuesday, March 20, at the BART headquarters, 800 Madison, Oakland.

—Art Goldberg

BY PETER PETRAKIS AND
BRUCE B. BRUGMANN

PG&E AND THE LESSONS OF CLEVELAND

How the bank/utility alliance works to strangle public power, set up monopolies and jack up the rates. How the Cleveland voters beat the alliance and kept the advantages of public power.

At the Feb. 15 supervisors' hearing on the proposed feasibility study to municipalize PG&E, PG&E's Richard Clark said, "One of the key reasons Cleveland is on the verge of bankruptcy is Cleveland Muni."

He was referring to the public power company that competes with the privately held Cleveland Electric Illuminating Company (CEI), which has for years sought to strangle and take over the Cleveland Muni and grab a monopoly position. Like many other PG&E arguments on why private power is so noble and why municipal power is so dreadful, this one was simply self-immolating. In fact, the Cleveland Muni situation has many good lessons for San Francisco, and none of them help PG&E's arguments.

Cleveland Muni actually made a profit last year in Cleveland of somewhere between \$200,000 to \$1 million (the exact figure is disputed there), while charging its public power customers lower rates by 7%. Meanwhile, the city of Cleveland is pressing a \$330 million antitrust suit, filed in 1971, that charges CEI with a series of anticompetitive practices going back many years aimed at strangling the public power company. CEI encircles Cleveland Muni and for years refused even to "wheel" power from cheap public hydroelectric sources like Niagara Falls to Cleveland Muni and instead forced Muni to buy CEI power and demanded that Muni raise its rates to CEI levels before CEI would agree to interconnect Muni.

In 1977, the federal Safety and Licensing Board of the Nuclear Regulatory Commission stated that this was a "per se" violation of federal antitrust laws.

Among other things, CEI caused Muni to have blackouts because CEI set up time-consuming procedures for providing emergency power to Muni. CEI forced the city to purchase power at expensive rates and to purchase power it didn't actually need. CEI blocked Muni's access to new nuclear power generation, except under conditions the NRC described as "an outrageous affront to the policies underlying the antitrust laws."

The voters of Cleveland voted Feb. 27 to retain their municipal power system with its economic advantages. The vote was particularly embarrassing to Clark and PG&E because it was by a lopsided 2-1 margin, even though the system supplies only 20% of Cleve-

land's power, the chief proponent for retention was a mayor who barely survived a recall attempt last year, and the major newspapers, the Cleveland Plain-Dealer (Newhouse) and the Cleveland Press (Scripps-Howard), editorially supported the line of Cleveland Electric.

The voters aren't stupid when they have the facts.

Most significantly, the forces behind the proposed sale were an alliance of bankers and utility company executives whose power extends into City Hall and dominates the Cleveland media. The *Public Power Weekly Newsletter* pointed out that Cleveland Trust, Ohio's largest bank, holds \$5 million of the city's \$15.5 million in defaulted bank notes, and that the bank tried to coerce the city into selling Muni to CEI by holding out the promise of general financial assistance to the tune of \$50 million if it did so. Some key links:

(1) Two members of CEI's 11-member board of directors also serve on the board of Cleveland Trust. A total of seven CEI board members serve on the boards of four of the banks that called their loans to the city.

(2) Cleveland Trust directly controls at least 1.8% of CEI's voting stock.

(3) Cleveland Trust manages a significant part of CEI's \$140 million pension plan.

This bank/utility alliance is as old as the electric power business in the U.S. Congressional investigations during the 1930s proved its existence and its political power. In the 1920s in California, this alliance blocked the state from passing the Water and Power Act, an initiative measure that would have had the state develop water and power under an authority similar to those in the Canadian provinces. This authority would have supplied bulk power to municipalities and would have provided low-interest loans to municipalities to acquire distribution facilities.

In San Francisco, as in Cleveland, bankers sit on the board of directors and influence heavily the local private utility company, for the simple reason that they are principal stockholders. For example, PUC records in California show that major PG&E stockholders are big banks—Bank of California and

B of A in San Francisco, Chase Manhattan in New York and State Street Bank in Boston.

The Guardian ran smack into an example of this PG&E/B of A alliance in 1971 when Marvin E. Cardoza and Louis A. Petri, a B of A vice-president and board member respectively, led the fight on the San Francisco Public Utilities Commission to kill the PUC's own cost and feasibility study on buying out PG&E, which the PUC had adopted at the Guardian's prodding. (See "Let's break up the B of A/PG&E Act on the PUC," *Guardian* 9/27/71.)

The bank/utility alliance attempted to strangle and then

"Congress clearly intended to require—as a condition of its grant—sale and distribution of Hetch Hetchy power exclusively by San Francisco and municipal agencies directly to consumers in the belief that consumers would thus be afforded power at cheap rates in competition with private power companies, particularly Pacific Gas & Electric Company."

The bank/utility alliance in San Francisco, blocked by the Raker Act from a Cleveland-style takeover of Hetch Hetchy facilities, was forced to use the tactics of containment. Bottle the power up. Put PG&E in control of it. Block municipal

THE WHITE RABBIT

by David Omar White



take over Cleveland Muni, to thereby insure CEI of a monopoly and to put it in a position to raise rates, as has happened in other "takeover situations," such as in Fort Wayne, Indiana, where rates doubled in five years after the private utility took over the public power company.

This formula of outright takeover wouldn't work in San Francisco, because the city is prohibited by the federal Raker Act of 1913 from ever selling Hetch Hetchy facilities to a private utility. Congress did not want a valuable and unprecedented grant of public lands in Yosemite National Park and the Stanislaus National Forest to fall into the hands of a private monopoly. Further, it intended the products of that grant to flow directly to the people of San Francisco over municipal distribution systems for water and power, as clearly stated in the U.S. Supreme Court ruling of 1940 upholding the Raker Act:

distribution in San Francisco by buying off city officials and the daily press. Mount expensive propaganda campaigns against any proposal to do a feasibility study to buy PG&E and to convince voters to vote against their own self-interest and to ignore the City Charter, the Raker Act and the U.S. Supreme Court. Turn the City of San Francisco and many officials in City Hall into chronic lawbreakers.

Thus, Hetch Hetchy power is not flowing to San Francisco's citizens and businesses, and it is not competing with PG&E's expensive private power, as Congress and the U.S. Supreme Court mandated. Instead, City Hall has allowed Hetch Hetchy power to be safely contained in PG&E's hip pocket, to the detriment of San Francisco power consumers and to the vast advantage of PG&E. See the public notice on page 2 for ways to help stop this scandal right now.

P.S.: In a Feb. 19 press conference announcing his opposition to the pro-

posed feasibility study on buying out PG&E, Sup. Quentin Kopp declared, "This proposal by Supervisor Silver for the city to conduct a feasibility study on such acquisition is incredibly illogical in light of the facts."

Facts? What does Kopp know about the facts of the matter? Every point in his accompanying press release came directly from a PG&E handout called "Three Reasons Why Takeover of PG&E's Electric System in San Francisco Would Be a Costly Mistake."

No, Kopp's "facts" are PG&E "facts," and PG&E has done its level best so far to keep any other facts from seeing the light of day. First, Sup. Lee Dolson, a 400-share PG&E stockholder, tried to derail the municipalization drive by scheduling a "quickie" Feb. 15 hearing on Silver's resolution before the supervisors' Governmental Services Committee, in which the promunicipalization forces wouldn't be notified properly and wouldn't be able to testify. Then PG&E packed the hearing with its stockholders to suggest a great outpouring of public sentiment against municipalization. PG&E has virtually managed to black out the story in the Examiner/Chronicle, with the exception of a Feb. 27 Dick Nolan column in the Examiner reiterating PG&E's "facts" as conveyed by Kopp, and a creditable news story on Silver's resolution by Marshall Kilduff that finally broke the Chronicle's silence on March 6.

Whenever a local news medium tries to do an honest story, as did Tony Russomano on KSFO radio, PG&E promptly descends with full fury (PG&E's George Ruge angrily called KSFO's general manager Jim Myers, assistant news director Dave Henderson and Russomano. KSFO to its credit didn't budge from its story. Instead, Russomano beefed it up and even got PG&E's Dick Clark to admit that PG&E makes a tidy profit from its San Francisco operation.)

Why is PG&E so terrified of an independent, city-financed feasibility study to establish independently what the facts are, and to determine whether it is feasible to buy PG&E's electrical distribution system and get the benefits of our own cheap Hetch Hetchy power—lower electrical rates and lower taxes? Because a feasibility study might come up with some facts that PG&E would rather see buried, such as the possibility that municipalization could bring the city as much as \$22 million a year in profit, starting immediately upon acquisition, according to a 1972 report by a foundation-funded group of public-interest accountants.

But without the facts, except for PG&E's "facts," how can anyone in San Francisco, including the supervisors, make an informed judgment as to whether buying out PG&E would be a good idea? The San Francisco Progress has announced that its March 7 edition would carry a ballot with the question "Should the city of San Francisco take over PG&E?" It recommended that readers send the ballot to their supervisors. The problem is that this isn't the issue. The issue before the board, which PG&E is laboring mightily to obscure, is whether to undertake the reasonable first step of a feasibility study.

For an example of how things work elsewhere, look at what happened in Cleveland: the Plain Dealer newspaper, which editorially supported the proposed sale, yanked its reporter Robert Holden off a series concerning Cleveland Muni and CEI. The Newspaper Guild protested and picketed vigorously, and in the end two other reporters, Dave Abbott and Dan Biddle, took over the series, which the Plain Dealer was forced to run on the front page. (Holden resigned in protest.) After the city's referendum, Abbott told the Guardian he believed the series was a major factor in the 2-1 vote in favor of keeping Cleveland Muni. The voters aren't stupid when they have the facts.

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POLITICAL ALERTS

BY SUSAN FERRELL

Don't forget to attend the crucial hearing on Sup. Carol Ruth Silver's resolution to municipalize PG&E. Tues., March 13, 2 pm, Supervisors' Chambers, 2nd floor, City Hall, SF. See pages 2, 4 and 5 for more information.

Since 1977, Bay Area women have been working to develop a women's building. Dovre Hall, on 18th Street near Valencia in San Francisco, was chosen as the site, and women's groups began working to raise funds. To date they have raised \$80,000 and need to raise \$25,000 more by March 31. Help make the Women's Building of the Bay Area a reality by attending one of the following two benefits.

Violeta Parra. The life and works of the Chilean folklorist and pioneer of the "Nueva Cancion" are presented in a multimedia program by the Cultural Production Group of La Pena, with singer/composer Rafael Manriquez and Luisah Teish reciting Violeta's poetry. Sat., March 10, 7:30 pm, Dovre Hall, 3543 18th St., SF, \$3-\$5, 849-2568.

Wine, women and song! A gala champagne fundraiser at Tuxedo Junction, Sun., March 11, 3-7 pm, Ceary and 21st Ave., \$10 includes two glasses of champagne and a chance for some unusual door prizes, 431-1180.

WOMEN'S DAY IN THE PARK

E.R.A. supporters turn out by the thousands for the Fourth Annual Women's Day in the Park featuring speakers such as Bella Abzug, Carol Ruth Silver and Willie Brown and musicians Terry Carthwaite, Robin Tyler and Kate Wolf. Sat., March 10, noon-4 pm, Golden Gate Park, music course, SF, 398-6312.

HEARINGS

The San Francisco Charter Commission conducts its first public hearing

to obtain comments and testimony on how to involve the public in the process of drafting a new charter for San Francisco and to report on its activities to date. Tues., March 13, 7 pm, State Building, 350 McAllister (between Van Ness and Polk).

The Nob Hill Height Limit Plan. The planning commission is scheduled to hold a formal hearing on the Nob Hill Neighbors' proposal to lower the height of buildings on Nob Hill, the city's last remaining neighborhood where highrise construction is permitted by the city planning code. The hearing will be held at 7:30 pm, Mar. 22 at Cogswell College, 600 Stockton St., SF. A NHH sponsored meeting in advance of the hearing will be held at 7:30 pm, Mar. 13 at Cathedral House, adjacent to Grace Cathedral, 1051 Taylor St., SF.

WORKSHOPS, LECTURES AND FORUMS

"Folklore in Black." Kipp Harvey, a black feminist cultural worker, explores the political impact of black folk music during American slavery and the concept that black folk music was neither molded by classical capitalism nor encumbered by traditional Marxist ideas about the role that culture should play in a socialist society. San Francisco Socialist School, Fri., March 9, 8 pm, 510 Valencia, SF, \$2, childcare, 431-0079.

Symposium on Media Politics: features Dee Dee Halleck, president of the Association of Independent Video and Filmmakers in New York, Larry Hall of the National Task Force on Public Broadcasting and Peter Franek of Pacifica Radio discuss the opportunities for independent producers and the general public created by recently passed public broadcasting legislation and the possible effects of pending legislation, including the Van Deerlin bill. (see Guardian 2/28/79, pg. 5.) Sat., March 10, 1:30-4:30 pm, Media Alliance Meeting Room, Fort Mason, Bldg. 314, SF, free, 495-7949.

"Asbestos Exposure: What is it, what to do." A seminar presented by the Western Institute for Occupational/Environmental Science, Inc. Sat., March 10, 9:30 am-3:30 pm, Teamsters Local 70 Hall, 70 Hegenberger Rd., Oakland, 845-6476.

Benefit for the American Indian Movement at La Pena, "in solidarity with their struggle and in celebration of their culture, spirit and ideals." Wed., March 14, 3105 Shattuck, Berk., \$2, 849-2568.

"Women Artists Speak to Government: Their Issues and Images in Politics." A slide/lecture by feminist artists Joyce Aiken and Eloise Schoettler, Thurs., March 15, 1 pm, San Francisco Art Institute auditorium, 800 Chestnut, SF, free, 771-7020.

Women in prison are the subject of a forum featuring a film, "No time for Sympathy," about women in San Bruno prison, a slide show about the children's visiting center in Pleasanton and a panel discussion. Thurs., March 15, 8 pm, La Pena, 3105 Shattuck, Berk., free, 849-2568.

ARTS AND ENTERTAINMENT

A campaign dance to benefit the Berkeley Citizen's Action city election campaign featuring music by the Natives and East Bay Mud. Fri., March 9, 8:30 pm-1 am, Ashkenaz, 1317 San Pablo, Berk., \$3, 549-0816.

"Ready or Not" is another of the re-released films from the People's Republic of China, this one is a 1964 comedy about a young waiter who is dissatisfied with his job and his life but eventually finds real satisfaction in serving the people. Sat., March 10 and Sun., March 11, Pacific Film Archive, 2625 Durant, Berk., \$1.50, 642-1412.

Environmental Resource Fair. This third annual event focuses on the philosophy and fundamentals of environmental education with all-day exhibitions, information booths and slide shows and outdoor and indoor workshops on innovative methods and strategies for environmental education. Sat., March 10, 9 am-6 pm, Fort Mason, Laguna at the Marina, SF, \$2, bring a lunch, 441-5705.



Ask Dr. Schoenfeld

SEX WITH TEENAGERS; WAYS TO PREVENT VD

BY EUGENE SCHOENFELD, M. D.

Dear Dr. Schoenfeld: I am 30 and ever since I can remember, I have been attracted to adolescent boys (especially) and girls under the age of 19.

I am no more attracted to fully mature men than the next guy. In other words, grown men don't turn me on at all. Adult women up to about age 30 generally turn me on only slightly, although an occasional woman really knocks me out.

I find myself leading two lives—one with teenagers and the other, the everyday adult world. You can understand the problems that my desires (which, incidentally, are very

strong) cause me. I consider myself an intelligent aware person who knows himself very well. I refuse to "adapt" and settle for someone who can only partially satisfy me so that I can "conform" to society. I feel if I did this I would be swindling myself.

Am I sick or just courageous enough to act out my own fantasies?

Answer: You are already swindling yourself. Some factor in your emotional development prevents you from fully enjoying the company of mature individuals, as well as younger people. Since you are intelligent and aware, you should consider some form of counseling to help expand your potential for social as well as

other forms of intercourse. Although you can't recognize it now, you are giving yourself a bad deal.

If the teenagers you mention are below the age of consent, you are "courageous" only if risking jail or the chance of taking a bullet in the head from the gun of an irate parent ranks as some sort of courage. You don't sound like a bad person. You do sound like a limited person and these limitations aren't necessary.

Dear Dr. Schoenfeld,

For a long time it has seemed strange to me that VD education focuses almost totally on cures and hardly at all on prevention. Well, I guess not so strange at that, since cure is where the money is.

Specifically, is it not a fact that washing the genitals is a fairly good preventative? That's what I wrote in a term paper once and got no complaints—got an A in fact. But I want a proper medical opinion.

Males—Wash immediately with soap and water after intercourse.

Females—Require males to wash ahead of time.

How about afterwards for females? I suppose exterior washing helps—bidets seem to help the French. What about douches?

Answer: Washing the genitals after intercourse does help reduce the chance of catching a venereal disease. So does douching, though excessive douching is inadvisable since it alters the normal vaginal environment.

Some other suggestions for preventing VD:

1. VD education in schools, preferably as part of a course in human physiology and anatomy.

2. Urinate soon after having intercourse. You may help flush out harmful organisms.

3. The more sexual partners you have, the greater the chance of catching VD.

4. Condoms greatly reduce

the chance of contracting a venereal disease.

5. "Pro-Kits"—ointment is squeezed into the opening of the penis. Popular with servicemen during the Second World War, "Pro-Kits" are available again in drugstores.

6. Vaginal foams, jellies and tablets. Although used as contraceptives, they also have germicidal properties and do reduce VD.

7. Sexually active people (i.e., those with multiple partners) should be tested for VD every three to 12 months.

8. For more VD information call toll free (800)523-1885 or write the American Foundation for the Prevention of Venereal Disease, Inc., 93 Worth St., NYC 10013.

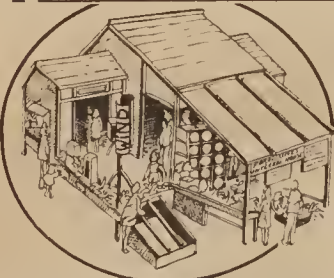
Dr. Schoenfeld welcomes your letters but can answer questions only within this column. Write to him c/o the Bay Guardian, 2700 19th Street, San Francisco, CA 94110.

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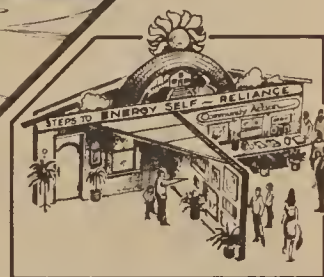
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Doug Maisel, production director, in the control room at KPFA.

UP AND DOWN AND UP WITH KPFA

Listener-sponsored radio turns 30

BY ART GOLDBERG

Back in the 1940s, an East Coast poet, journalist and draft resister named Lewis Hill had a dream. His dream was that there could be a radio station that would present the best in music, drama and public-affairs programming and yet be totally free from the constraints of commercial radio.

His hope was to found a listener-supported station that would discuss ideas and disseminate information that the rest of the broadcast media ignored or suppressed.

Hill moved to the West Coast and gathered together a group of pacifist friends in Berkeley. In 1946 they formed the Pacifica Foundation. Three years and some \$15,000 later, the dream was realized. On April

15, 1949, as the last nails were being driven into the studio carpeting, Lew Hill stepped to the microphone and announced, "This is KPFA, listener-sponsored radio in Berkeley."

It was not only the first listener-sponsored station in the United States, but the first in the world. Today, 30 years later, there are five Pacifica stations and another 55 listener-sponsored radio outlets across the country.

During those three decades, KPFA has frequently been short of money, wracked by internal strife and hounded by government agencies, but it has always managed to produce the kind of programming that Lew Hill had dreamed of: Bertolt Brecht testifying before the House Un-American Activities Committee; Lee J. Cobb, Mildred Durnock and Dustin Hoffman reading *Death of a Salesman*;

Allen Ginsberg, Lawrence Ferlinghetti and Hill discussing Ginsberg's new poem "Howl" in 1957; Martin Luther King speaking in Berkeley that same year; rare recordings of Bob Dylan in his early acoustic days; tributes to Pete Seeger; Linus Pauling debating Edward Teller on the dangers of radioactivity; the music of John Cage, John Coltrane, Jimmy Cliff, Percy Grainger, Otis Redding, Chuck Berry, Igor Stravinsky and Johann Sebastian Bach. Then there was Pauline Kael reviewing movies; John Leonard, now of the New York Times, reviewing books and other art forms; a couple of local singers named Janis Joplin and Country Joe McDonald giving their first live radio performances; and interviews with Alan Watts and civil rights and antiwar activists.

Early in the Sixties, the station carried historic reports of Berkeley students and others confronting the House Un-American Activities Committee, and later it gave extended coverage to the Free Speech Movement and the People's Park uprising, suspending regular programming to do it.

"It was a very exciting time to be working there," recalled Joe Agos, staff announcer and production director from 1963 to 1969. "Someone would come running into the studio with tapes and we'd edit half of it and

put it on the air, and then edit the other half as the first part was being broadcast."

Gene Marine, who worked at the station in various capacities from 1951 to 1962 and was news director between 1960 and 1962, said KPFA came to be considered the voice of the demonstrators "because we were the only ones who were listening to them. We were the only ones in the Bay Area who tried to monitor the demonstrations objectively and be honest about them."

He said the station was "completely devoted" to the concept of free speech. "It started out with that ideal and maintained that standard at a time when free speech was at its lowest ebb," he said, referring to the McCarthy era. "The right wing always believed that free speech was a left-wing idea."

Pacifica later raised enough money to send two correspondents, Dale Minor and Chris Koch, to Vietnam, and their reports were like nothing heard on the networks. As KSAN's Larry Bensky, who worked at KPFA from 1971 to 1977 and was station manager the last two years, said, KPFA "provides insights and information you can't find anywhere else."

All this month, and through the middle of April, KPFA (at 94.1 FM) is presenting highlights of its 30 years of listener-sponsored radio, as part of its

annual fundraising marathon. The station is seeking \$150,000 in new subscriptions to keep going. It has just come through one of its most painful periods, one that saw subscribers and listenership reach record lows last year. Since then, however, KPFA has rebounded somewhat. Within the past ten months the station has won two prestigious awards.

Last May, Adi Gevins and Laurie Garrett won a Peabody Award, the equivalent of a Pulitzer Prize for broadcasters, for their "Science Story" series. Last month, Gevins also won an Ohio State Award for her program "The Right to Be Wrong: Free Speech for Extremist Groups," part of the Civil Liberties Radio Education Project, which also included programs on affirmative action, mental patients' rights, deprogramming vs. religious freedom and free press vs. fair trial. Gevins was to be presented with the award at the National Press Club in Washington, D.C., on March 7.

In the early Sixties, KPFA had the guts to air a program that vigorously attacked FBI director J. Edgar Hoover, a man whom even presidents did not like to tangle with. Partially as a result of that program, and of pressure from groups and individuals who did not like to hear dissenters on the air, the directors of the Pacifica Foundation were subpoenaed by the Senate Internal Security Committee, and KPFA's license was held in limbo by the Federal Communications Commission for several years.

"That was the highlight of my years at KPFA," said Trevor Thomas, who managed the station from 1960 to 1964 and later was a reporter on KQED's "Newsroom." "The most heartening thing was that, despite the incredible hassles and ex-

ELSA KNIGHT THOMPSON: THE "SOUL" OF KPFA

From the early Fifties to the early Seventies, KPFA established a nationwide reputation for public affairs programming. From 1957 to 1971, Elsa Knight Thompson was the station's public affairs director and, to many, the "soul" of KPFA. Her interviews and documentaries are now considered classics. Despite a recent illness, she is still active and has lost none of her crustiness or wit.

Thompson said her approach to public affairs was not to tell anyone what to say, but to determine if they had indeed said something. "You can't tell people what to think," she told me in her Berkeley home last week, "but you have to determine if they have been thinking."

She would spend hours in the studio listening to tapes trying to decide if they should be put on the air. "You just can't put a group of immature people in a studio and let them rap," she said. Her programs were always carefully prepared and edited, and they strove to present a balance of views.

Her greatest challenge, she says, was to get responsi-

ble right-wing opinion on KPFA. "We had no difficulty getting the kooks who wanted to impeach Earl Warren, but when we did a documentary on land and water use in the Central Valley we tried to get representatives of Kern County Land Company and Southern Pacific to talk with us, but they wouldn't."

"We sent letters to the 14 largest landowners in California, but they didn't respond, so I read our letter on the air. The really big boys knew it was in their interest to keep quiet."

Thompson said she felt it was important to treat subjects like nuclear power, welfare mothers' rights and the funeral industry in an adult way. "We never lectured people and never expressed our own views on the air, but we always went right to the sources and insisted upon getting information from them."

She observed that she had never tried to reach a mass audience, but had "talked consciously and with malice aforethought to the intellectually top 15 or 20% of the listening audience." People with brains, she added, are "a neglected minority" these days.



PHOTOS BY CHARLY FRANKLIN

KPFA volunteers at the ready as the pledges start to come in at the beginning of the 30th anniversary marathon.

pense of being subpoenaed, working out a staff position and hiring lawyers, we successfully defended our position before the committee, and the FCC ultimately granted us our license."

One major point at issue was whether Pacifica had an imbalance toward leftist and communist points of view. "That was easy to refute," Thomas said, "and we won singlehandedly without any help from the rest of the broadcast industry. We had no support from the networks and no friend-of-the-court briefs."

Incredible as it seems, the FCC was also disturbed by some of the language in Edward Albee's play *Zoo Story*, which several Pacifica stations broadcast. Pacifica won that one, but in 1975, the FCC moved against it again, declaring that a comedy monologue by George Carlin broadcast by Pacifica's WBAI in New York, which satirized "seven dirty words you can never say on television," was a violation of the Communications Act.

A federal appeals court overturned the ruling, saying the FCC had entered "the forbidden realm of censorship," but in the summer of 1978, the U.S. Supreme Court ruled that the FCC had been right, and the Pacifica stations were "cited" for a violation of the communications law. "They could have taken away our licenses, but they didn't," says KPFA's current manager, Warren Van Orden.

Van Orden and the present KPFA staff are aware that the station does not have the support it had in the Fifties and Sixties. "We got lazy in the Seventies," said Laurie Garrett, public affairs coordinator for the marathon. "We now realize that it's not enough to let people get in front of a microphone and say what they think is right. We have to provide people with information."

The station suffered during the Seventies when a variety of local community groups claimed blocks of air time for themselves. KPFA allowed these organizations and collectives, all with strong viewpoints, to produce and air their own shows. Too often they were strident, uninformative, poorly produced and boring. Many people who were once avid listeners stopped subscribing, although the KPFA News always had a large and devoted following.

"KPFA was public affairs in the Fifties and Sixties," Joe Agos pointed out. "Elsa Knight Thompson [public affairs director from 1957 to 1971] was in her heyday then, and she was good. People would tune in for the news, stay tuned for the commentary that followed and

wait anxiously for the public affairs programs. When the Public Affairs Department went downhill," he observed, "the station went downhill with it."

Van Orden said one of the station's first priorities is to reconstitute the Public Affairs Department. "We built our reputation on public affairs programming," he said.

Besides news and public affairs, KPFA also broadcasts a broad range of music including folk, classical, modern, disco, new wave, jazz and rock. When the marathon is over, the Drama and Literature Depart-

ment plans to present two new plays, one featuring San Francisco's New City Theater Group, the other a production by the One-Act Theater Company, also of San Francisco.

In the near future, KPFA plans to install a new 59,000-watt transmitter that will enable it to reach 80% of northern California (including, in San Francisco, parts of the Haight, the Sunset and areas behind Twin Peaks that have had trouble receiving it before).

"We are a real alternative to commercial radio and public radio," Garrett emphasized.

"Some of the most talented producers retain their connections with Pacifica even after they go on to other jobs because they have the freedom here to create the kind of shows they think are important."

But KPFA has always been a difficult place to work. "The pressure of trying to do what KPFA does on such a tight budget inevitably leads to personality clashes that leave everyone who works there with mixed feelings," Larry Bensky observed. "It doesn't have to be that way, but it always has been."

Elsa Knight Thompson re-

called that on her very first day at KPFA, in 1957, Lew Hill fired the station manager, and the entire staff was plunged into a series of meetings that lasted the rest of the day. In 1964, Thompson herself was fired, but she was reinstated after the staff formed a union to protect employee rights. However, Gene Marine, who instituted the highly esteemed half-hour evening news program, resigned after Thompson was fired and never returned to the station.

In 1974, KPFA was off the air for a month because of a staff

continued next page



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continued from previous page

strike after the station had laid off several third-world staff people, most of whom were newly hired. (The strike led to the creation of a Third World Department at KPFA.) More recently, two general managers who were brought in from the outside did not last very long.

Despite all this, KPFA has managed to produce quality programming, which KPIX newsman Bill Schechner, who spent two years at KPFA in the early Seventies, described as "unlike anything else on the dial." Schechner said he managed to avoid controversy at the station because he did the early morning show, "and the revolution never woke up until noon."

The current KPFA management seems relaxed and confident, aware that the past climate made working at the station anything but easy. "A lot of the antagonisms got flushed out about a year ago," said Garrett, "and we finally realized that we're a radio station, not a political organization."

KPFA has always received its greatest support during times of crisis. "During People's Park we made our quota in four days," Van Orden recalled.

"As soon as we were subpoenaed by the Senate committee, the money came pouring in," said Elsa Knight Thompson.

Times are quieter right now, and KPFA's full value probably won't be fully appreciated until the next crisis hits.

"In the absence of a decent daily newspaper in this area," said Schechner, "KPFA is a unique and valuable resource, especially with its alternative Washington news bureau."

SIX WEEKS OF NOSTALGIA

If you're nostalgic about the Fifties, the Sixties or for some reason the Seventies, tune in to the current KPFA 30th anniversary marathon and listen to programs from those eras. For example, Friday, March 9, is devoted to the year 1954, with the music of Fats Domino, Muddy Waters, Hank Williams, Jerry Lee Lewis and Lefty Frizzell. Wednesday, March 14, highlights 1958 and features a debate between Linus Pauling and Edward Teller on the effects of radioactivity. Monday, March 19, devoted to 1961, discusses the Bay of Pigs and plays the Hit Parade of that year. The 45-day marathon, which began on March 1 with a tribute to 1949, KPFA's first year, continues in this fashion until mid-April. The full schedule for March is printed in KPFA's Folio program guide, available from the station.

WHY EAST BAY WATER RATES ARE GUSHING UPWARD

BY ART GOLDBERG

The huge East Bay Municipal Utility District (EBMUD), which serves more than a million people in Alameda and Contra Costa counties, is proposing a 29% increase in its 1980 budget, which, if approved, will result in substantially higher water rates for consumers.

The increases, according to EBMUD general manager John Harnett, are needed to compensate for inflation and for depressed water consumption after the drought. "Since 1974," Harnett said, "our expenses for operations and maintenance have climbed nearly 64%, but in the same period, operating revenue from our customers has increased only about 18%."

Some critics, however, contend that EBMUD would not need such a large rate increase now if the district had not been allowing developers in recent years to hook into the system at rates far below cost. Although the district now charges developers 60% of the cost of new hookups and appears to be moving toward charging them the full cost, thousands of homes, particularly subdivisions in Contra Costa County, have been able to tie into EBMUD water at only a fraction of what it costs the district.

One critic, Gene St. Onge, an EBMUD distribution planning engineer, argues that if present practices are not altered, EBMUD will be subsidizing developers to the tune of \$6 million a year for the next three years. The current budget for the sprawling water district is \$62.2 million. The projected budget for 1980 is \$80.1 million, and district officials believe another increase will be needed in 1981.

These increases would make EBMUD water rates just about double what they were in 1969, when water rates were about the same as they were in 1940. The rates rose slightly in 1973 and 1974 but jumped way up in 1977 and 1978, when the district felt the effects of the drought. EBMUD spokesman David Vossbrink said those increases were also made necessary by increased power costs to run the pumping facilities and the higher cost of materials and labor.

Decreased revenues from smaller amounts of water being used added to the financial crunch, and the passage of Proposition 13 compounded the problem. Before Jarvis-Gann, the district received more than \$6 million in property taxes. It now gets slightly more than \$2 million and is debating whether it ought to give up on property tax altogether.

Other water districts are experiencing similar problems. The San Francisco Water Department, which has the lowest rates in the Bay Area, recently raised its rates by 14%. Rates charged by the Marin Municipal Water District, which more than doubled during the drought, are slowly drifting downward again, but they remain at more than 25% above pre-drought levels and are the highest in the Bay Area, at 83¢ per unit. (A "unit" in water rate parlance is 100 cubic feet, or 748 gallons.)

San Francisco's current rate, 37¢ a unit, is less than half of Marin's, while EBMUD has a 34¢ "lifeline" rate for the first five units per month and 44¢ after that. Under the current EBMUD rate structure, however, the biggest users of water, large industrial firms, pay only 37¢ a unit for 4,000 or more units of water a month.

Environmentalists charge that this pricing policy encourages greater water use by industry, but the EBMUD

staff contends the lower rate reflects lower costs in delivering a large amount of water at a steady rate to a large consumer. "It's easier and cheaper to bring water to one large customer with one meter than it is to serve 500 smaller customers with 500 meters to read," EBMUD spokesman David Vossbrink explained.

In 1977, EBMUD appointed a 19-member Citizens Advisory Committee to study the problem, and last November it submitted 13 recommendations, including retaining the two-year-old "lifeline" rate for small water consumers, eliminating the property tax as a source of EBMUD revenue, making developers pay the full cost of extending service to their projects, and increasing charges for private fire service.

A lifeline water rate to benefit the poor, the elderly and the conservation-conscious, it seems, would raise the cost of green lawns in the suburbs.

The EBMUD staff, however, does not agree with several of the recommendations. It wants to end the "lifeline" rate because it believes that its "conservation benefits cannot be proven" and could "create inequities and result in disputes and adverse public reactions," although this has not happened during the time the rate has been in force. The staff appears more concerned about the well-being of people who use more than 15 units per

month (375 gallons a day) than those who get by on less than five units monthly (125 gallons a day). A lifeline rate that benefits the poor, the elderly and the conservation-conscious, it seems, would raise the cost of green lawns in the suburbs.

The arguments about using the property tax as a source of water revenue are as complicated as the whole issue of how rates should be determined, but the taxes were originally levied as a means of insuring enough water for fighting fires. Because of the Jarvis-Gann tax cuts, the citizens' committee recommends getting away from the property tax altogether and letting the water rates reflect the fire-fighting cost. The staff on the other hand, argues that the property tax is a "steady source of revenue" that is not subject to economic fluctuations and was "advantageous" during the drought.

The citizens' committee has set up two separate rate structures: one for residential users, the other for commercial, industrial and public agency customers. The residential rate includes a "lifeline" provision that is only slightly higher than the current lifeline rate, but those who consume more than 125 gallons a day would be hit with a 25% rate increase. The rate would decrease slightly for very large residential water users.

The nonresidential rates would be lower than the residential rates, with a further decrease for very large water consumers. By contrast, San Francisco and Marin have much simpler rate structures, with everyone paying the same single rate. But advocates of the "declining block rate" argue that the East Bay has a lot of industry that needs the lower rate granted to large water users.

One EBMUD board member, Helen Burke, who represents Berkeley, Albany and parts of Oakland, favors the single rate of the type used in San Francisco and Marin, with a special lifeline rate available for the smaller consumer. She does not believe that industry, which would shoulder most of the burden of the rate increase under her plan, will leave the area because of the higher water costs.

The single rate, she says, will encourage industry to recycle wastewater and become more aware of conservation. "Water rates don't cause industry to move," Burke observed. "That is determined mainly by energy costs, access to markets and the labor supply."

ORGANIZING TO FIGHT THE WATER RATE HIKES

The Citizens Action League (CAL), which describes itself as a "statewide citizens' direct action lobby," is mobilizing residential water users against the proposed rate hikes in the East Bay.

CAL's East Bay chapter says it already has 1,000 signatures on petitions calling upon EBMUD to preserve the current lifeline rate and extend the lifeline principle to small businesses. The group is also calling for an end to lower rates for large business and industrial users and an end to "subsidies" for new developments and private fire systems.

In addition, the league is protesting board approval of

new annexations to the water district before developers are charged the full cost of such hookups, calling it a "continuing giveaway of our money to big real estate developers."

The group maintains that four annexations approved at the Feb. 13 board meeting will cost ratepayers \$1.5 million, and that 14 others might be approved before the full-cost charges go into effect.

EBMUD now only charges developers about 60% of what it costs the district to tie new homes and subdivisions into the water supply. A citizens' committee proposal to charge developers the full cost is pending before the board, but final action is not expected until May. In the meantime, annexations that are approved before then pay the lower rate.

THE WOLFE'S LAIR

BY BURTON H. WOLFE

After 40 years of ripoffs, the giant of games-makers, Parker Brothers, has been nailed in court. The comeuppance arose from Parker Brothers' usual tack of soliciting submissions of game ideas, rejecting them and then producing them in revised forms. That's what Parker did to Christian Thee, a New York stage designer who spent seven years inventing a game called "Art Craft." When Thee submitted it, Parker execs said they loved it but there was no money in an art game. A year after rejecting it, Parker brought out Thee's game under the title "Masterpiece" and made a bundle off it. Thee hired a lawyer and sued.

Last month in the U.S. District Court for the Eastern District Court of New York (that's Brooklyn, son), a jury awarded Thee \$430,000 on the grounds that Parker Brothers had defrauded him by manufacturing his game idea without paying him for it. Parker Brothers is allowed to continue to sell the game.

During the trial, Parker officials testified they receive more than 2,000 game ideas a year but rarely find one they can use. Yet the firm keeps on soliciting submissions and advising inventors not to get patents, trademarks or copyrights on them first because Parker "will do it for you." So what's the deal? It's this: Testimony in the trial revealed that Parker maintains a research and development department that microfilms all game idea submissions. Asked why so many ideas are kept on file if they are "rarely used," Parker execs explained it's for protection in the event they are ever sued. But that isn't what they did with Christian Thee's idea. They studied it and used it, as they have with others. And this time they have to pay for it.

The money means little to a firm that is owned by the multi-billion-dollar conglomerate called General Mills Corporation, famous for Wheaties, "Breakfast of Champions." But it's satisfying to know that an individual can go up against a big corporation and knock it down once in a while.

The outcome of the New York trial bodes well for SF State University professor Ralph Anspach's legal battle with Parker/General Mills over Monopoly. Maybe a federal

court will rule now that Monopoly should be in public domain and anybody has the right to produce it or any similar game.

I will continue to report developments because this has become a national story that newspapers on the West Coast don't see fit to cover.

★ ★ ★

Another one they fail to cover, even more important, is federal judges' overturning of jury awards. That did not happen in the Parker-Masterpiece trial, but it goes on elsewhere. I have already reported how local federal judge Spencer Williams overturned a \$15 million award to a bankrupt Stockton bakery that was run out of business by ITT-owned Continental Baking Co. (Wonder Bread). Now here are a few more:

Smith-Corona Marchant Corp. lawyers convinced a jury a few weeks ago that Xerox Corp. was guilty of illegal monopolization in the photo-

copier business. SCM won an award from the jury that was trebled under antitrust laws to \$112 million. But the judge sitting on the bench, Jon O. Newman, overruled the jury and proclaimed SCM was entitled to nothing. This was the longest jury trial in federal court history, but the Chronicle and Examiner do not see fit to try explaining what the issues are.

In other cases, Chrysler Corp., Sears Roebuck, Whirlpool and the United Mine Workers all have been rescued from jury awards by federal judges who overturned them. This is one of the major legal-judicial stories of our times, but



though you can read about it in a magazine such as *Business Week*, you have trouble finding it in a newspaper, especially on the West Coast.

Do you agree with me that there is something wrong when a federal judge, Royce Savage, wipes out a grand jury's indictment of 29 oil companies for price fixing, then takes a job with one of the defendants (Gulf) paying *continued next page*

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some music should be *seen* as well as heard, four top disco queens do some photographic boogying for your pleasure. Also this month: Robert Sherrill reviews Chief Justice Warren Burger and the Supremes. (No stars.) The owner of *Forbes* magazine takes on Jimmy Carter and Ted Kennedy. Playmate of the Year Debra Jo Fondren lets down her hair for fashion photographer J. Frederick Smith. Plus a report on the sexual temperature of Chicago (brrr!), a Playmate named Cleveland, who won't default on anything, and much more. April PLAYBOY. Don't miss it.

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ten times what he earned on the bench, and I am the only journalist in the country even to mention this story in print? (See "The judge who saved the oil companies," Guardian 1/9/76.) If you do, write Sen. Edward M. Kennedy, chairman of the Senate Judiciary Committee, and tell him you want federal judges elected every four years. That idea has been opposed in this country for a long time on the grounds it would ruin judges' independence from popular pressures. But maybe that would not be so bad compared to judges taking bribes from Big Business and Big Labor.

★ ★ ★

While the local fishwraps continue to duck mention of the Guardian in connection with the stories we break here, at least they have improved in coverage of the paper's classified ads. Examiner columnist Dwight Chapin noted that one local lonelyheart tried nine ads and struck out. But a week later Chronicle reporter Steve Rubenstein, in a story on video dating, described a woman who placed a personal in the Guardian, saying "spontaneity and sincerity turn me on," and got 50 responses. At this writing, Rubenstein had not been fired.

★ ★ ★

If you had trouble understanding the second half of my last column, you had company. One dropped line did the damage. Using a synopsis of the items preceded by dots, it should have read:

Wolfe-howlsto:

• Examiner publisher Reg Murphy for printing a photo of monster highrises blackening the city along with the Biblical quote "And God saw every thing that he had made, and behold, it was good." (Tell us it was a southern Baptist joke, Reg.)

• Ruth Carter Stapleton, for seeking publicity by showing up for Patty Hearst's release, but not visiting her nephew, William Carter Spann, at Vacaville.

• Buckalew House, for announcing Prop. 13 rent rebates and then hitting tenants with a raise a few months later.

Before he fades into inglorious history, I want to add another Wolfe-howl for Jack McDowell, campaign manager of no-on-5, the proposition last fall to ban smoking in public places. He was provided with more than \$6 million by the big tobacco companies to defeat the measure. After being accused by Dana Alden, campaign

manager for yes-on-5, of using the six million to "buy the election with misleading ads," McDowell said: "That is an absolute and arrogant insult to the voters. You cannot buy the voters of California." I think that statement should be encased in bronze and placed in a time capsule for future humanity, if there be such, to study and ponder how its forebears survived the present system. Make that encased in gold. I think it's the quote of the century. ■

FLEA MARKET

*Sales, bargains
and free-floating
fantasies*

Some of us can't help but feel that parachute jumping is one of the more foolhardy ventures one can embark on, but should you be made of sterner stuff, you can indulge your free-floating fantasies and support an excellent cause at the same time. By now, all you fans of KPFA (listener-sponsored radio, FM 94) probably know that KPFA is celebrating its 30th anniversary with a six-week marathon of special pro-

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gramming to solicit donations and subscriptions from listeners. One regular feature of the yearly marathon is the KPFA auction, which gives the bargain hunter a chance at any number of useful or bizarre items or experiences while supporting KPFA in the process. The first hour-long increment of this year's auction takes place this Sunday, March 11, at 5 pm. Scheduled for the auction block: the aforementioned parachute jump (from Steven's Para Loft), an espresso machine valued at \$295 from Peet's Coffee, a dinner from Narsai's, a tent from the Ski Hut, Tai Chi classes with Li Li-Ta, an electric guitar kit from the Fifth String and lots more. During the auction you can phone in your bids (five lines are open with two auctioneers to take your calls). Bidding starts at half the market value of a given item and goes up at \$5 intervals. Even if you're on a low budget, the auction is bound to be entertaining. And who knows—this time next month you may find yourself swinging from a parachute. Other auction times: March 15, 5 pm; March 18, 10 am; March 22, 8:30 pm; March 25, 4 pm; March 29, 5 pm; and in April on Sundays and Thursdays.

In a mention of Kay Applegate's new book, *The Little Book of Baby Foods*, in this column of Feb. 14, I said that prepared canned and jarred

baby foods often contain sugar, salt, fat, chemical additives and preservatives that are less than desirable. Well, it turns out that used to be true, but a survey of baby products lining supermarket shelves shows the state of the art has improved. For instance, Gerber now prominently states on most of its labels, "This product contributes essential nutrients. It was prepared without added salt, sugar, preservatives, artificial flavors or colors, MSG or other flavor enhancers." There are exceptions, such as Gerber's Raspberry Dessert with Yogurt, that include sugar, but these products are in the minority.

Sales coming up: The Telegraph Hill Neighborhood Association's second flea market takes place this Saturday, March 10, from 10 am to 4 pm at the Center, 555 Chestnut St., SF. The Hospice of Marin stages its second annual Hospice Hodge-Podge, also on March 10, at Marin Catholic High School, 675 Sir Francis Drake Blvd., Kentfield, from 9 am to 2 pm. A Hodge-Podge is sort of a glorified flea market with lots of goodies at low prices. Everybody's Creative Arts Center at 354 21st St., Oakland, has scheduled its flea market for Sunday, March 11, between 11 am and 5 pm. Live music, crafts and baked goods add sparkle to the standard flea market fare.

— Valerie Mindel

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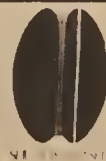
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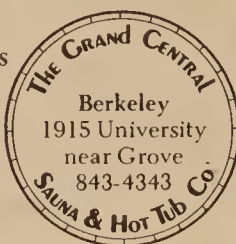
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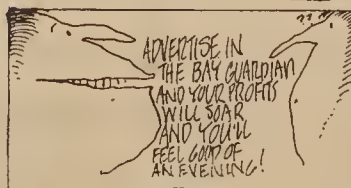
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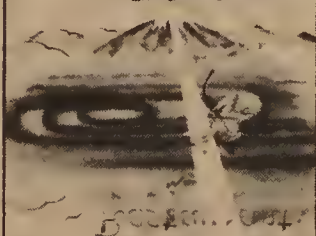
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The sandwich, that highly utilitarian culinary conceit supposedly named for the English earl who botched the British response to the American Revolution, has seen its reputation suffer greatly, and unfairly, at the hands of some of its less scrupulous practitioners, who have at less happy times in our history tried to pass off various limp concoctions of Skippy and Wonder Bread as legitimate examples of this noble repast. When properly and imaginatively prepared, the sandwich can attain imperious heights in non-utensiled dining.

Following is a survey of Bay Area sandwiches and sandwich makers, from ethnic-vegetarian-exotic to the biggest bites in town. Read on to discover new frontiers in chewy focaccia, hot Frikadellen and spicy falafel, to eat in, take out or find the fixings to make yourself.

Homemade cold cuts. Molinari's Delicatessen in North Beach since 1896 still makes its own Italian style luncheon meats—salami, mortadella, galantino. Also: fresh roast turkey and baked ham. Sandwiches ecumenically served on the San Francisco stand-by sourdough French roll range from a hearty combination (\$1.35) to prosciutto (\$1.75). Supplement your sandwich with imported cheeses (gorgonzola, provolone, scamorza, asiago), black olives, giardiniera or anchovies from the cluttered counter. And brown bag yourself some fresh parmesan and pasta—rigatoni, tagliarini, gnocchi. (Molinari's Delicatessen, 373 Columbus, SF, 421-2337. Mon.-Sat., 8 a.m.-6 p.m.)

Veggie best. Vegetarians who want more on their nine-grain than a B-less L.T. with sprouts can feast on the Eggplant Heroes from Dipti Nivas, Carlos Santana's meatless eatery. No bologna, even an avowed meat person will savor the steamed eggplant smothered in the secret tomato sauce sprinkled with parmesan then covered with raw onion slices and Monterey jack cheese and served on a whole wheat roll (\$1.75). Also yummy: a tofu salad sandwich (\$1.50). One of the most popular sandwiches is Dipti Nivas's veggie burger served on pita bread. Fill up on a half-slice (95¢) or stuff yourself silly with a whole pita (\$1.80). (Dipti Nivas, 216 Church, SF, 626-6411; Mon.-Fri., 11 a.m.-10 p.m.; Sat., 1 p.m.-10 p.m.)

Alligator pears and roast beef. Before you call in Joe Carcione for some fast fruit facts, I will spill the beans and let you know that alligator pears is a term I found for avocados in a 1928 cookbook. Avocado fanciers will delight in the sandwiches at the Orange Crate. On Franklin off Bush, Frank's Orange Crate specializes in avocado sandwiches:



Owner Rita Takvoryan (right) serves up a Kuffa to Vicky Kirschner at Halg's Delicacies on Clement Street.

PHOTO BY VICTORIA ROUSE

THE QUEST



PHOTO BY JANET FRIES

FOR THE PERFECT SANDWICH

Grilled crab and eggplant heroes—a relaxed guide to fast-food haute cuisine

straight (\$1.40), or with bacon, if you want to live dangerously (\$2), cheese (\$1.80), roast beef (\$2.35) or shrimp (\$2.50). A two-storefront operation with one room full of tables, Frank's also serves homemade ravioli, meat ball sandwiches and Polish sausage. Also: beer, juices, ice cream, zingers, salads. (Frank's Orange Crate, 1425 Franklin, SF, 441-8380. Mon.-Fri., 7 a.m.-6 p.m.; Sat., 8 a.m.-5 p.m.)

Roast leg of lamb. Since 1964 the Erakat family has operated its orderly mom and pop grocery cum del across the street from the federal building. At lunchtime government employees, ABC-TV personnel and Hastings Law School students line up out the door for the Erakats' legendary sliced leg of lamb served on thick homemade pita bread (\$2.09). Other sandwich delicacies prepared daily by this Palestinian family include: beef kebabs and hot beef tongue (\$1.39) and feta cheese (\$1.09). (Erakat's Grocery, 452 Larkin, SF, 474-8777. Mon.-Fri., 8 a.m.-10 p.m.; Sat., 8 a.m.-9 p.m.)

Chew off a six-footer. Feed a few friends (15 to 20) with a six-foot combination sandwich prepared with a whole loaf of sourdough French baked by the Royal Baking Company in the Mission District. Give Rob Fambrini and Joe Tohoni, owners of the Toboni-Fambrini Fine Foods deli in the Westlake Shopping Center, two days notice and they will stuff your sandwich with five different meats, two cheeses, lettuce and tomatoes (\$4.50 a foot). Or choose roast beef, ham and turkey along with the cheese, tomato and lettuce (\$5.50 a foot). (Toboni-Fambrini Fine Foods, 379 South Mayfair, Daly City, 755-8088. Mon.-Fri., 9 a.m.-7 p.m.; Sat.-Sun., 10 a.m.-6 p.m.)

Pretend pate. Sunshine, a healthy little vegetarian restaurant with a couple of tables on the sidewalk on Polk Street, makes good tasting soy bean pate sandwiches served with alfalfa sprouts, tomatoes and mustard on nine-grain bread (\$1.65). If you prefer peas over beans try the humus (mashed chick peas and spices), tomatoes and sprouts (\$1.65). For dessert splurge with vanilla-flavored yogurt pie in a granola crust (95¢ a slice). Fresh juices, teas. (Sunshine Juice Bar & Restaurant, 1718 Polk, SF, 441-3313. Mon.-Sat., 11 a.m.-10 p.m. Sun., noon-10 p.m.)

Hot "Mexican" sandwich. Jalapeno peppers are the green hot secret ingredient in Cervantes's special sandwich of ham, cheese, salami, mayo, tomato, lettuce, onion, pickle, mustard, salt and pepper on a half loaf of French bread (\$6). Feeds two to four. Or try the Frisco, a whole loaf of French bread with ham, cheese, pastrami, salami and peppers for \$13. Serves eight. Wash down the sandwich

with a malt (\$1.50) or shake (\$1.25). Located south of Market, Cervantes is a popular lunch hour eatery and take-out for nearby PT&T workers, Golden Gate College students and Mission Street merchants. (Cervantes, 567 Mission, SF, 397-1917. Mon.-Fri., 7 a.m.-5 p.m.; Sat., 10 a.m.-4 p.m. Also: 107 7th St., SF, 621-9579.)

Grilled seafood with hot fudge. The claws-down best grilled crab sandwich in the Bay Area is served in an ice cream parlor. Look for a line of ice cream eaters blocking the sidewalk on Piedmont Avenue. Skip the line and walk up to the take-out section at Fenton's Creamery. Grilled crab on French bread (\$2) to go. Fenton's is legendary for its super scope of sundaes and glutton-size banana splits. The ice cream is good—but it ain't Bud's. (Fenton's Creamery, 4226 Piedmont Ave., Oakland, 658-4949. Mon.-Sat., 11 a.m.-midnight; Sun., noon-midnight.)

Corned beef and pastrami. Recommending the perfect pastrami or ultimate kosher corned beef sandwich is asking for trouble. Unless you are a liver vegetarian or diehard WASP, you no doubt have your own personal concept of how thick or thin the beef should be. If the bread should be light or dark. With or without seeds. So taking into account that the Bay Area is not Brooklyn or the Wilshire district, I will venture to nominate the corned beef and pastrami sandwiches from Heshie's as my kosher pick of the meat. Heshie's, an Easterner, who is usually behind the counter of this cafeteria-style operation, will slice the beef as thick or thin as you like it and then serve it up with Russian dressing, cole slaw and pickles (\$2.75). Also available: lox, tongue, chopped liver. Wine, beer and, of course, cream soda. (Heshie's, 636 Clay, SF, 397-9331; Mon.-Fri., 11:30 a.m.-3 p.m.)

Some other local kosher delis: Moishe's, 2433 Shattuck, Berk., 841-7142; Shenson's, 5045 Geary Boulevard, SF, 751-4699; David's, 474 Geary, SF, 771-1600.)

Aram's sandwich is a unique lunch offering from the Caravansary, the coffee to cookware shop that expanded to include a dining room specializing in Middle Eastern cuisine with French deviations. The menu ranges from equally well-prepared moussaka to classic quiche Lorraine. Aram's sandwich is a combination of roast beef and seasoned cream cheese (spiced with onion and parsley) rolled in lavash, an Armenian cracker bread that has been softened (75¢). For a complete meal try the combination plate—four Aram sandwiches, soup or salad, cheese and fruit (\$3.50). The Caravansary is co-owned by Setrak Injaian, an Armenian whose father was the chef for King Hussein's

father. Setrak started making quiches for his Marina gourmet shop customers and has since added a second shop and dining room in the downtown location. Dinners also served. (Caravansary, 2263 Chestnut, SF, 921-3466 and 310 Sutter, SF, 362-4640; lunch Mon.-Sat., 11 a.m.-3 p.m.)

Focaccio sandwiches. Flat pizza-like bread with green onions and garlic, focaccio is the basis for the chewy sandwiches served at La Contadina. Choose from: the Special, green chile and Monterey Jack cheese; the popular New Yorker, copa, provolone, lettuce and tomato; or the pepper-ella, mozzarella, red pimiento and sliced onion (\$2.55 each). Other specialties include an anti-pasto plate with meat, beans, cheese, tomatoes and olives (\$3.25). Also homemade soup with bread and butter by the bowl (\$1.75) or by the pot for two (\$4.30). For dessert, cheesecake in a crock (\$1.25 a slice). (La Contadina, 1800 Mason, SF, 982-5728; Tues.-Sat., 11:30 a.m.-4 p.m.)

Peace meal. One of the finest falafels (a Middle Eastern sandwich served by both Arabs and Jews) in the city is found at Haig's Delicacies, a deli-market on Clement Street. A mixture of ground garbanzo beans and spices stuffed in pita (poeket) bread, Haig's falafel, two halves with lettuce, tomato and sesame sauce, is a meal in itself (\$1.75). Or how about a Kuffa, an Armenian hamburger on pita bread (\$1.65)? Also: dolmas and homus sandwiches. Haig's offers Turkish coffee, over 20 teas and lots of Creek and Middle East goodies—halvah, pastries, phyllo dough for bake-it-yourselfers, cheeses. Eat there or take out. (Haig's Delicacies, 642 Clement, SF, 752-6283; Mon.-Sat., 10 a.m.-6 p.m.)

The most expensive sandwich in town. The French Room, the luncheon sister of the Redwood Room in the Clift Hotel, features an eight-ounce prime rib steak sandwich on choice of bread with a mixed green salad and side order of sliced tomato, potato or rice for \$11. Other sandwiches from \$8. (Clift Hotel, Geary/Taylor, SF, 775-4700; lunch noon-2 p.m.)

Meat loaf. The Scandinavian Delicatessen offers, about 20 open-face sandwiches including their popular meat loaf and roast pork versions on home-baked bread (\$1.45 each). Hot or cold sandwiches made to order along with eight to ten different salads daily. Beer and wine. And freshly baked strudel. (Scandinavian Delicatessen, 2251 Market, 861-9913; Mon.-Fri., 8:30 a.m.-8:30 p.m.)

Russian ham. Anna Baranoff has been in the Russian deli business in the Richmond district for 19 years, and at her present location at the Tip Toe Inn for eight years. She cooks her Russian ham in the traditional style with the bone in it and then removes it after cooking. A Russian ham sandwich on rye, French roll or sesame roll (\$1.30). Other sandwiches range from \$1.65 to \$2.80 for smoked salmon. Also boiled tongue, roast turkey (no pressed breast here). More homemade Russian dishes: piroshki (cabbage, mushroom or potato, 75¢), cocktail piroshki (\$2.50 a dozen), hot stuffed cabbage (75¢ each), pigs feet (\$2.50 a pound), porpog (fish or cabbage pie, \$2.50 a pound) and vacrusushka (cheese cake, 55¢ a square). Imported

continued next page



Anna Baranoff shows off her hearty Russian ham at the Tip Toe Inn on Geary Boulevard.

PHOTO BY JANET FRIES

THE SPONTANEOUS CHEF

continued from previous page

beers and wine. (Tip Toe Inn, 5423 Geary Boulevard, SF, 221-6422; Mon.-Sat., 9 a.m.-7 p.m.) **Roast turkey.** Don't worry, you won't find Nick Sayada, owner of the Edwardian, sneaking any of that pressed white, rolled fowl on his generous avocado and roast turkey on French roll (\$3.15). This Assyrian who has owned and operated his Cow Hollow coffee and sandwich shop for five years also slices his own roast beef (\$2.65) and makes a chunky chicken salad (\$1.95). Besides sandwiches, this relaxed eatery offers fresh roast coffee, cappuccino, fruit juices and carrot cake from Just Desserts. The Edwardian, 3145 Fillmore, SF, 921-1124; Sun.-Thurs., 11 a.m.-midnight; Fri.-Sat., 11 a.m.-3 a.m.)

Egg salad and Esperanto. The Gold Fruit Bowl, a tiny take-out (the counter seats three) lunchette in Oakland, serves a dressed-up egg salad with avocado and bacon on wheat berry (\$1.60). Also: fresh fruit in season, tiger milk shakes and KMPX on the radio. Owners Ron Creager and George Rodenborn cook up a mighty tasty chili on the side. Rap with Rodenborn in Esperanto while you pick up a walnut, cream cheese and avocado sandwich (\$1.50). (The Gold Fruit Bowl, 325 19th St., Oakl., 835-5994; Mon.-Fri., 11 a.m.-3 p.m.)

Poor boy oh boy. The Lakeside Delicatessen in the Lakeshore Avenue shopping district in Oakland serves possibly the best and least expensive sproutless sandwiches the other side of the Bay Bridge. Ed Curotto, who runs the business his dad started in 1937, sells a ham, cheese and salami poor boy that will satiate a man- or woman-size appetite (\$1.10). Other sandwiches including turkey and roast beef are \$1.55 max. Also: homemade salads, hot dishes from the steam table, cheeses, imported beer and wine. (The Lakeside Delicatessen, 3257 Lakeshore Avenue, Oakl., 832-4374; Mon.-Sat., 8:30 a.m.-6 p.m.)

TURNING OVER A NEW LEAF — SALADS WITHOUT LETTUCE

BY PAT MURPHY

With the price of lettuce rocketing upwards of 69¢ a head (and often for a pretty scrawny example, at that, and with United Farm Workers supporters loath to touch it these days at any price, what's a poor salad lover to do?

One alternative for industrious weeders and waterers is to find a little garden plot to dig up and enrich. Now is the time to plant lettuce, spinach and radish seeds, which will pay off in the freshest and crispest of salads, a treat unobtainable from markets at any price.

Another solution is to explore the boundless possibilities of salad without lettuce.

It is pointless to quibble over what a salad may or may not be, but at its best it must be fresh. Salads may be warm, cold, cooked or raw, and may include meat, fish, poultry, vegetables or fruit.

Lettuce is the most familiar salad green on European tables, but in other parts of the world salads are everything *but* lettuce. Bay Area cuisine, if there is such a thing, draws on international traditions using salads of all kinds made of multitudinous ingredients that need never include a leaf of lettuce.

One of the best salads I have eaten is an Italian salad of cold vegetables dressed with good olive oil, wine vinegar, plenty of garlic and a touch of Parmesan cheese.

COLD SALAD PARMESAN

3 baking potatoes
3-4 small zucchini
1 pound green beans
1 cup thin-sliced raw carrots
1 bunch carefully washed spinach or watercress

Boil the potatoes, cool them and cut in thick slices. Slice the zucchini thickly and boil in salted water. Boil exactly 2 minutes, drain and add to the potatoes. Trim

beans and cut in 2-inch lengths. Boil in salted water until tender but still bright green and crunchy. Add to potatoes and zucchini. Pour over the vegetables the following dressing and chill in a covered bowl 1 hour (or overnight).

Parmesan Dressing

2 cloves finely minced garlic
1/2 teaspoon basil
1/4 teaspoon oregano
4 tablespoons wine vinegar
1/2 cup good olive oil
1/2 cup finely chopped fresh parsley (essential)

2 tablespoons grated Parmesan cheese
Beat the ingredients together with a fork and pour over the vegetables. Serve on a bed of spinach or watercress if desired. Serves four to six.

MARINATED COLD BEETS

Cooked beets marinated several hours and served alone make a delectable salad. (Baby French carrots combined with a few whole mushrooms can be treated likewise.) Clip tops from 5-6 medium beets, leaving 1 inch of stem. Steam beets until tender when pierced with a fork, about 20 minutes. Slip off outer skins when cool, and slice thickly. Pour Parmesan Dressing (see above) over them and chill for several hours. (Leave carrots and mushrooms whole, slipping outer skins off carrots.) Serves six.

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THE SPONTANEOUS CHEF

DILLED GREEN BEANS VINAIGRETTE

2 pounds green beans
6 fresh white mushrooms
1 pound small white boiling onions

Trim and cut beans in half lengthwise, then cut diagonally into 2-inch lengths. Peel onions. (Large onions will not do in this salad. Little white onions have an entirely different, subtle flavor.) Quarter the onions and steam about 5 minutes, until tender but not mushy. Steam the beans until tender but crunchy and bright green. Wipe the mushrooms with a dampened paper towel and slice them thinly. Combine the drained beans, the onions and the sliced mushrooms in a bowl. Toss with dressing:

Dilled Vinaigrette Dressing

4 cloves pressed garlic
1 1/2 teaspoons dill weed
3/4 cup good olive oil
2 tablespoons wine vinegar
3 tablespoons fresh lemon juice
1 teaspoon salt
3 tablespoons Parmesan cheese

Mix the vinegar with a third of the oil, beating with a fork to form an emulsion. Gradually add a little oil and a little lemon juice until all is mixed together. Add the remaining ingredients and pour over the vegetables. Chill before serving. Serves six.

COLD BROCCOLI SALAD

1 large bunch broccoli (or cauliflower)

Trim the tough ends from broccoli and slice lengthwise. (Pull cauliflower apart into small flowerets.) Steam until tender, but still bright green and

crunchy. Put broccoli or cauliflower in bowl, cover with Parmesan Dressing (see above) *omitting* oregano and basil and chill. A combination of half cauliflower and half broccoli is good. For a more lavish version of this salad, use all cauliflower and add 4 ounces sliced black olives and crumbled blue cheese. Serves four.

SPINACH SALAD

The only trouble with spinach in the rainy season is that it often has big clots of mud on the leaves. Be sure to wash it carefully, examining each leaf for dirt.

1 bunch well-washed spinach
1/2 cup thin-sliced red cabbage
1 cucumber
5 thinly sliced raw mushrooms
1/2 cup alfalfa sprouts
1 bunch watercress
1 hardboiled egg

Wash spinach and chop. Peel cucumber and slice. Wash and chop watercress. (If watercress is unavailable, be sure to add 1/2 teaspoon dry mustard to the dressing to replace the spicy flavor of watercress.) Chop egg coarsely. Combine all ingredients and dress with Yogurt Dressing.

Yogurt Dressing

Add 1/2 cup plain yogurt to Dill Vinaigrette, beating with a wire whisk. (Recipe for Dill Vinaigrette is above.)

THIN-SLICED CABBAGE SALAD

The secret of this salad's success is in the tools and the timing. The cabbage must be sliced very, very thin. The best tool is a very sharp Chinese vegetable-

chopping knife, but any sharp knife will do. To avoid the soggy cole slaw syndrome, make the salad no more than an hour before serving, and don't balk at the amount of dill weed in the dressing. The rest is simple and the result well worth the little care required in preparation.

1 medium head green cabbage
3 green onions
1/4 cup raw hulled sunflower seeds (optional)

Cabbage Dressing

1/2 cup mayonnaise
1/2 cup sour cream
1 tablespoon dill weed
1/4 cup fresh lemon juice
1 teaspoon salt

Combine with cabbage, onion and optional sunflower seeds. Serves four to six.

CUCUMBER SALAD

At 10¢ each in some markets, cucumbers are a real salad bargain. If the skin is not bitter and hasn't been waxed, use a fork to score the outside of the cucumber from end to end. Otherwise, peel the cucumber. Cucumbers are at their best with dill weed, fresh lemon juice and sour cream.

1 green onion with top
2 chilled cucumbers
1/4 cup lemon juice
1/2 cup sour cream
1 teaspoon dill weed
1/2 teaspoon salt
dash of Louisiana hot sauce (Tabasco)

Slice cucumbers, chop green onion including the usable part of the top. Combine the remaining ingredients,

beating with a fork. Incorporate cucumbers and onion. Chill before serving. Serves four.

BABA GHANOUJ (EGGPLANT AND SESAME SAUCE)

At Middle Eastern restaurants the salad course inevitably includes several wonderful salads: tabbouleh (bulgur wheat salad), hommos bi taheeni (chick peas and sesame sauce) and baba ghanouj. These salads are served with thin, crisp Armenian bread or sesame crackers.

2 medium eggplants
3/4 cup sesame sauce (recipe follows)
1/4 cup chopped fresh parsley

Place eggplants over the burner flame of a gas stove, under the broiler flame or over a charcoal hibachi to char the skin, which will burst. Turn the eggplants occasionally until they are beginning to collapse and the pulp is soft. Let the eggplants cool slightly, then peel away the skin, using about half of it to flavor the dish. Beat the pulp with a spoon, whisk or electric mixer. Add the sesame sauce, beat until smooth and garnish with parsley. Serves six.

Sesame Sauce (3/4 cup)

6 tablespoons sesame paste (taheeni) water
1/3 cup fresh lemon juice
1 clove finely minced garlic
1 teaspoon salt

Taheeni is available at most health food stores, in some large grocery stores or in Middle Eastern delicatessens. Spoon the paste into a mixing bowl and

continued next page

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WINE

continued from previous page

add a little water. Beat with a whisk and continue adding a little water until the paste becomes somewhat stiff and white. Continue beating and add the lemon juice, garlic and salt.

BEAN SPROUT SALAD

¼ cup oil
2 tablespoons vinegar (preferably rice vinegar)
2 teaspoons soy sauce
½ teaspoon salt
½ teaspoon freshly ground pepper
¼ cup finely chopped green onions
¼ cup pimiento strips
2 tablespoons sesame seeds
1 minced garlic clove
2 cups bean sprouts (mung bean: fresh or canned)

Mix together oil, vinegar, soy sauce, salt, pepper, green onions, pimiento, sesame seeds or sesame salt (gomasio) and garlic. Pour over the sprouts and toss lightly. Chill one hour. Serves four to six.

AVOCADO, CUCUMBER AND TOMATO SALAD

This delicatessen salad is made exceptional by the addition of lime juice and Tabasco to the dressing. Combine equal parts avocado, cucumber and tomato. Follow the recipe for Parmesan Dressing (see preceding recipes), substituting lime juice, freshly squeezed, for the vinegar. Add a dash or two of Tabasco sauce to taste and omit Parmesan cheese.

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Plus: The legal "bombers"*

BY ARTHUR DAMOND

Almost a year ago I wrote about where you can taste wine by the glass for modest fees, which allows you to discover what you like without risking the price of a whole bottle—a valuable service in our inflationary era. Here is an up-to-date list of Bay Area stores where you can taste before you buy, from 25¢ on up, depending on the wine.

SAN FRANCISCO

London Wine Bar, 415 Sansome, 11:30 a.m.-7 p.m., weekdays only.
Wine & Cheese Center, 205 Jackson, Wed.-Fri., noon-7 p.m., and Sat., noon-6 p.m.
Wine & Cheese Center, 2111 Union, Mon.-Fri., 10 a.m.-6:30 p.m., Sat., 10 a.m.-6 p.m. and Sun., 11 a.m.-6 p.m.
Victorian Wine & Spirits, 3821 24th St., Fri., 5-8 p.m. and Sat., 2-7 p.m.

EAST BAY

Curds & Whey, 6311 College Ave., Oakland, Mon.-Sat., 10 a.m.-6 p.m.
Lake Merritt Wine & Cheese Revival,

552 Grand Ave., Oakland, Mon.-Fri., 10:30 a.m.-8:30 p.m.; Sat., 10:30 a.m.-6:30 p.m. and Sun., 11 a.m.-5 p.m.
Sayat Nova, 1889 Solano Ave., Berkeley, Mon.-Fri., 9:30 a.m.-8:30 p.m., Sat. and Sun., 9:30 a.m.-8 p.m.

A few of these stores (both Wine & Cheese Centers, Lake Merritt Wine & Cheese Revival and Curds & Whey) publish ambitious tasting schedules that are available by mail. Call them to get on their mailing lists. Visiting one or another from time to time will do more for your palate—and your pocketbook—than all my wine columns put together.

DISCOUNTS BY THE BOTTLE

Since the end of "Fair Trade" (government-enforced price fixing), the formerly illegal "bomber" liquor stores have become legal discounters. In part to meet their competition, many other stores offer a variety of discounts exceeding the traditional 10% on multiple-bottle purchases, usually in traditional case lots, but occasionally less. And, of

course, there are always sales on one or more "special" items.

The discounters, however, continue to cut prices on the average by 20-25%, with no minimum purchase required. Although they carry few of the small wineries and fewer imports, the former "bombers" are worth visiting (especially if you drink hard liquor). Here are a few with good selections.

SAN FRANCISCO

Arnie's Liquors, 1825 Irving. **Bob's Liquors**, 637 Larkin. **Consumer Liquors**, 1641 Taraval. **Ross Liquors**, 5425 Mission. **November Liquors**, 701 Market.

EAST BAY

A.G.E., 400 Hegenberger Road, Oakland. **Broadway Liquors**, 4915 Broadway, Oakland. **Warehouse Wine & Spirits**, 325 10th St., Oakland and 5800 Shellmound St. (The Marketplace), Emeryville.

Send questions or wine topics you'd like me to discuss in a future column to me care of the Guardian, 2700 19th Street, San Francisco, CA 94119.

Arthur Damond publishes *Wine Discoveries*, a newsletter guide to exceptional wines under \$4; for subscription information and a sample copy, send a stamped, self-addressed, legal-sized envelope to 7474 Terrace Drive, El Cerrito, CA 94530.

Le Marseille Bouillabaise & Seafood



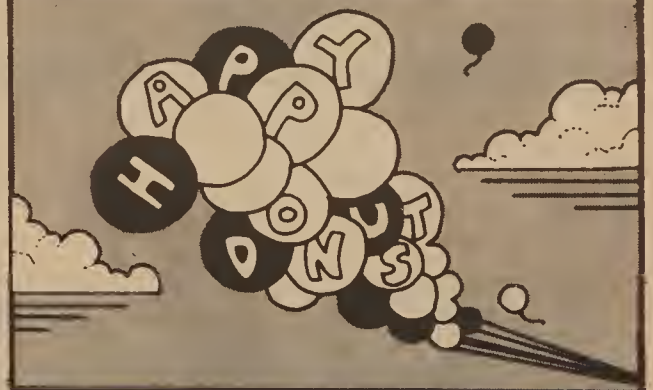
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HAPPY DONUTS

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Full dinner 'til 10pm
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Golden Tempura, Tofu Dinners, Wok-fried Vegetables,
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DIPTI NIVAS

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216 Church Street at Market 626-6411

"a place to nourish the body and spirit in a very delicious way."

"... carefully prepared and seasoned casseroles, soups and salads ... reflects a very high standard of excellence."

"... dedicated to quality in the selection and preparation of its produce."

The Cityguide and San Francisco Menu Guide

An amazing selection of East Indian, Mexican and Italian dishes using vegetables and condiments of the region. Plus sandwiches, shakes ("a truly divine experience") and fresh juices.

EIGHT DAY CALENDAR OF EVENTS

9

FRIDAY

Tai Chi Master Ai Huang performs Tai Chi-based dances, demonstrates basic movements, plays ancient Chinese flutes and speaks on the Chinese concepts of the Tao. A multi-media presentation on Tai Chi dance will be shown during the performance, 7 pm. Ai Huang will also conduct an intensive Tai Chi workshop, Sat/10, 10 am-4pm (\$45). Plaza Theatre, Petaluma, \$3.50 advance; \$5 at the door, (707) 876-3219.

Women's Gymnastics. Northern California Women's Gymnastic Association hosts the 1979 Elite Nationals first elimination for the USA team selection held in Dallas in October. 30 of the top women gymnasts in the US will compete in optionals tonight (\$5) and more select optionals Sat/10 (\$7). All meets start at 7:30 pm. Oakland Auditorium, 10 10th St., Oakl., \$12 for all three events, 444-8578.

Elvin Bishop plays Southern rock at the Old Waldorf, tonight and Sat/10, 8 and 11 pm, 444 Battery, SF, \$6.50 advance, \$7.50 day of show, 397-3884.

"Get Back in the Mood." The mood is Swingtime in the Forties. The music of The Big Bands of Glenn Miller, Benny Goodman and Tommy Dorsey is recreated for dancing by the UC Jazz Band, the singing DeciBelles and the UC Men's Octet. A dance contest will reward snazzy dancers with prizes. Wear costumes from the era, 8 pm, Pauley Ballroom, UC Berk., \$4 reserved seats, \$3 students and \$3.50 general, 642-1141.

"The Mexican Tapes." New York artist Jacki Apple presents a performance combining audio tape, film, slides and live action to show a layering of information dealing with the difference between personal behavior and the environment, 8 pm, 80 Langton St., SF, \$2 general, \$1 members, 626-5416.

Panel Discussion on Guyana, with attorney Charles Garry, who represented the Peoples Temple, Marshall Kilduff, Steven A. Katsaris, Holly Morton and Grace

Stoen, 7:30 pm. 145 Dwinelle, UC Berk. Call 849-4226 for more information.

Sixties Rock Revival features such oldies but still goodies as Country Joe and the Fish, Dan Hicks, Michael Bloomfield, 8 pm. Centennial Hall, 22292 Foothill, Hayward, \$5.50 advance, \$6.50 at the door, 881-1911.

African Marimba Music. Dumisani Maraire returns to the Bay Area with a group of eight musicians from Rhodesia, tonight and Sat/10, 8 pm, plus a workshop Sun/11, 1-5 pm (\$10). Center for World Music, Fort Mason, Bldg. 312, Laguna at Marina, SF, \$3 general, \$2.50 students, or PAS voucher, 848-8989.

Margaret Fisher, originator of cellular movement and founder of the Cat's Paw Palace, collaborated with experimental musician Robert Hughes on "Gli Insetti," the first work in a series based on the writings of a 19th century French entomologist, incorporating miniature dance forms and walkie-talkie feedback. Fisher's "Splitting" is also on the program, Fri/9-Sat/10, 8:30 pm. ODC Performance Gallery, 223 Mississippi, SF, \$3 or PAS voucher, 863-6606; Fisher performs "Splitting," tonight at 8 pm. 80 Langton, SF, \$2 general, \$1 members, 626-5416.

Rova Saxophone Quartet. The avant-garde woodwind group performs with members of the Margaret Jenkins Dance Company, 8:30 pm. Pacific School of Religion, across from 1750 Arch, Berk., \$4 general, \$3 students and \$2.50 seniors, 841-0232.

"24th Hour Cafe." Snake Theater presents a return performance of the innovative and unique theater/mask production about a waitress's attempt to escape a Southwestern truck stop, 8:30 pm. Epic West, 2640 College, Berk., \$4 or PAS voucher, \$1.50, 549-1844.

Sha Na Na revives the music of the Fifties rockers, tonight at 8:30 pm and Sat/10, 7 and 10:30 pm. Circle Star Theatre, 1717 Industrial, San Carlos, \$7.50, 364-2550.

Cosmic Circus. Margo St. James is the emcee at this benefit variety show at Glide Church, 8:30 pm. Acts include Lou Gottlieb's "A Press Conference with Fidel Castro," Rosie Radiator, Suggs the Mime, Zero the Musical Clown, Surya the Juggling Jester, dancer Janet Jacobson, plus Don Buchla, Karl Severeid and Amy Radner of the Arch Ensemble, 330 Ellis,

SF, \$4 donation, 525-6949.

Berkeley Dance Company, under the direction of Justin Zittler, mixes modern, jazz and ballet elements. The company opens a series of performances, with guest artist Isom Buenavista (formerly of the Iranian Ballet) tonight, and Sun/18, 8:30 pm, Live Oak Theater, 1301 Shattuck, Berk., Sat/10-Sun/11, 8:30 pm, Epic West Main Theater, 2640 College, Berk., Fri/23, 8:30 pm, Ashkenaz, 1317 San Pablo, Berk. All performances cost \$3 advance, \$3.50 at the door, 548-5962.

"Hello and Goodbye." Studio Eremos presents Athol Fugard's comedy, about the reunion of a brother and sister after their father's death, directed by Anne Sessions. Production opens tonight and plays Fri.-Sun., 8:30 pm, through April 1. Project Artaud, 401 Alabama, SF, \$3.50 or PAS voucher, 552-3541.

Flora Purim & Airtio. The Brazilian jazz singer and musician open an engagement at Keystone Korner, tonight through Sun/11, 9 and 11 pm (plus 1 am sets Fri.-Sat.). 750 Vallejo, SF, \$6, 781-0697.

Eddie Jefferson/Richie Cole play jazz at the Great American Music Hall, 9 and 11:30 pm. 859 O'Farrell, SF, \$6, 885-0750.

Ted Curson. After a decade in Europe, the jazz trumpeter has returned to the US with his quartet. They play fusion in concert, 9:30 pm. Bear's Lair, UC Berk., \$4.50 general, \$3.50 students, 642-9988.

10

SATURDAY

Environmental Resource Fair. The third annual fair focuses on the fundamentals of environmental education by staging an exhibition, information booths, slide shows, workshops and the "Harbinger File" to environmental resources, plus Zoomobile animals from the SF Zoo, 9 am-6 pm. Fort Mason Center, Laguna at Marina, SF, \$2 donation, 441-5705.

Celebrity Drag Race. This drag-a-thon benefits Sickle Cell Anemia Research and features Eddie Lewis of the SF

49ers, Miami Dolphin Delvin Williams, Denver Bronco Mac McKenzie and Kansas City Chief MacArthur Lane, plus disc jockeys Bob Jones, Nick Harper and Diahann Blackman. Besides the drag race, a special four-car, Pro-Stock match race is scheduled. Races start at 10 am. Fremont Raceway, Fremont, \$5, 543-5880.

★Vintage Car Rally celebrates the 75th anniversary of the St. Francis Hotel. Twenty historic automobiles, including a 1912 Cadillac, a 1932 Chrysler, a 1928 Pierce Arrow and a 1912 Ford, go on display at Powell Street Curb of the hotel. 11:30 am-2 pm. The car rally starts at the California Automobile Association on Van Ness and continues on to the Cannery, Ghirardelli Square, Pier 39, ending at Union Square. A photographic exhibit, "The First Seventy-Five Years," goes on display in the hotel lobby today, with music by the St. Francis Strings, 11:30 am. St. Francis Hotel, Powell at Geary, SF, free, 391-1200.

★SF Giants play the first exhibition game of the year, against the Cleveland Indians in Tucson. Lindsey Nelson and Hank Greenwald's broadcast of the game starts at 11:45 am, with a pre-game show, followed by the game at noon. KNBR 680 AM Radio. Call 546-2270 for information.

★Women's Day in the Park. The fourth annual celebration, E.R.A. rally, features Bella Abzug, former Congresswoman and Presidential consultant (before her firing last month), along with Willie Brown, Carol Ruth Silver and entertainers Terry Garthwaite, Robin Tyler and Kate Wolf, noon-4 pm. Golden Gate Park, SF, free, 398-6312.

Egg Artist Show & Sale. Get ready for Easter with a visit to the 4th annual show of eggs decorated and painted in the Russian and modern ways. The exhibit also features seminars in the Ukrainian technique of egg painting, as well as a beginner class, today and Sun/11, noon-6 pm. Cabana Hyatt House, 4290 El Camino Real, Palo Alto, \$1.50, 367-8384.

★Daffodil Show. Northern California Daffodil Society gives members and amateurs over 304 chances to win a ribbon or award at the 11th annual show, today, 2-5 pm and Sun/11, 10 am-5 pm. Lakeside Park Garden Center, Lakeshore Blvd., Oakl., free, 273-3091.

"The Life and Works of Vio-

leta Para." La Pena presents a multi-media program with slides, graphic art, commentary, poetry and music on the life of Chilean folklorist and pioneer of Nueva Cancion, Violeta Parra. Performers include Rafael Manriquez, Luisa Teish and the Latin American Chorus in a program benefiting the Women's Building. The performance begins at 7:30 pm. Drove Hall, 18th St. at Valencia, SF, \$3-\$5 sliding scale, 849-2568.

"X-Isles," a mystical pop opera uses a four-piece band and four performers who sing, dance and act. The audience is encouraged to come dressed to share the mood of the flashy fashion show also on the program with the opera, tonight and Sun/11, 8 pm. Lighthouse, 65 Lovell, SF, \$5, 456-4073.

Alan Watts Film Festival features three films, "Man in Nature," "Nothingness," and "Tea With Myself," 8 pm. Olney Hall, College of Marin, Laurel at Sir Francis Drake, Kentfield, \$2.50 general, \$1.50 students, 456-4073.

Thad Jones/Mel Lewis Big Band. The band plays original jazz compositions, 8 pm. Zellerbach Auditorium, UC Berk., \$7.50 general, \$6.50 students, 642-9988.

Sukay, a group playing the mountain music of Peru, Bolivia, Ecuador, the north of Argentina and Chile (the old Incan empire), presents a concert of Andean music, 8:30 pm. Herbst Theater, Van Ness at McAllister, SF, \$5.50-\$6.50, 431-3433.

Arabesque Theater presents a choreographer's workshop performance, with a program of contemporary ballet, directed by Pepper Smith, tonight and Sun/11, plus Sat/17, 8:30 and Sun/18 matinee at 3 pm. 456 Post, 2nd floor, SF, \$3.50 general, \$2.50 students and seniors or PAS voucher, 397-3764.

Carmen McRae, the jazz singer, performs in concert at Great American Music Hall, 9 and 11:30 pm. 859 O'Farrell, SF, \$7.50, 885-0750.

11

SUNDAY

Two Running Events. SF Parkid Runners hold their an-

nual Lake Merced relays of five-person teams, 10 am. The race starts from the parking lot at Lake Merced and continues around the 4.5 mile lake. Cost is \$5 per team. Friends of the Marina Green sponsor a 3.1 mile benefit run, starting from Marina Green and winding around Crissy Field, 10 a.m. An after celebration at the Greens restaurant in Fort Mason features food, drink, bands and prize drawings (\$15). Fort Mason Center, Bldg. 308, Laguna at Marina, SF, 441-5705.

★Purim is a joyous Jewish holiday of masks, costumes, games and fun, especially for children. Come to the festival and carnival at the SF Jewish Community Center for entertainment, food and games, 1-3 pm. Tues/13, 8 pm. Cabaret Purim dance, with music by Hot Borscht (\$2.50). 3200 California, SF, free, 346-6040.

★Maritime Crafts Exhibit. Tools of the waterfront trades, parts of ships, models and marine architectural drawings document the shipbuilding industry in the Bay Area in this show of the skills of shipwrights, caulkers, riggers, sailmakers and shipsmiths, continuing Tues.-Sun., 10 am-5 pm. A public reception today at 3 pm. offers food, demonstrations of craft techniques and a performance of "Calico Jim," a sea tale, by the Thieves Theatre. Oakland Museum, 1000 Oak, Oakl., free, 273-3401.

Ruday Downey and the Kansas City Special close out the six-week series of free afternoon jazz concerts at Fort Mason. Downey plays Kansas City style blues-based jazz, 2 pm. Marina Music Hall, Bldg. 314, Laguna at Marina, SF, 441-5705.

★The Exhibitionists is a showing of artistic interpretations of exhibitionism. The show opens today with a reception at 4 p.m., with music and refreshments. Gallery hours are noon-4 p.m., Sat.-Sun., through April 1. Printmakers' Gallery, 6253 California, SF, free, 386-9524.

Maurizio Pollini, the Italian classical pianist, performs works by Schumann, and Chopin in recital, 8 p.m. Zellerbach Auditorium, UC Berk., \$5-\$7 general, \$4-\$6 students, 642-9988.

"Teseo," an opera by Handel, is presented by Pippin's Pocket Opera, with Gene Albin, Stephanie Friedman and Francesca Howe, 8 pm. Old Spaghetti Factory, Green at Grant, SF, \$5, 928-8139.

continued next page

SAN FRANCISCO GOTHIC



CONTINUED...

CALENDAR (CONTINUED)

Filmmaker Steve Dwoskin appears in person at the screening of his film, "The Silent Cry," an impressionistic diary of a woman's cry for help and understanding, 8 pm. Cinematheque, 800 Chestnut, SF, \$2 donation, 586-8486.

New Riders of the Purple Sage and Peter Rowan & The Free Mexican Air Force perform in a benefit concert for NORML (National Organization for the Reform of Marijuana Laws), 9 pm. The Old Waldorf, 444 Battery, SF, \$5, advance, \$6/day of show, 397-3884.

★ **"Scared Straight"** is a hard-hitting television documentary about a prison program designed to scare juvenile delinquents out of committing crimes by making them tour state prisons with convicts in jail for life for murder and other big crimes. This show follows one group of 17 chronic juvenile offenders as they listen to the convicts' tales of homosexual rape, suicide, murder, beatings and boredom. More than 10,000 teenagers have gone through the "lifers" program at Rahway Prison, with a rate of 80-90% going straight afterwards. Tonight at 10 pm, Channel 44 KBHK.

12 MONDAY

"The Mafu Cage". Actresses Carol Kane and Lee Grant join director Karen Arthur in a personal appearance at the premiere preview of their film about the obsessive love of two sisters and the madness and terror they descend into, 7:30 pm, Wheeler Auditorium, UC Berk., 642-9988; Tues/13, 7:30 pm, McKenna Theatre, SFSU, 1600 Holloway, SF, \$2 general, \$1.25 students, 585-7174; the commercial opening is Fri/16 at the Metro II Theatre, Union at Fillmore, SF, 931-7666.

"Les Coeurs Vertes." This French film, directed by Edward Luntz in 1967 is about life and boredom in the suburbs of France. It was shown at the SF Film Festival, but never released commercially. It screens tonight at 7:30 pm, Film Room 252, McLaren Hall, USF, Cole at Fulton, \$1.50, 771-2218.

Tony Randall, the film, stage and television actor, most known for his role as the fastidious half of "The Odd Couple," presents a lecture, followed by a question and answer period, 8 pm. Flint Center for the Performing Arts, De Anza College, 21250 Stevens Creek, Cupertino, \$4.50, (408)996-4673.

Jimmy Buffett & the Coral Reefer Band plays in concert with the Goodman Bros., 8 pm. Berkeley Community Theater, Grove at Allston Way, Berk., \$6.50-\$8.50, 845-2308.

Don Lewis plays electronic synthesizer tonight at 8 pm. First Unitarian Church, Franklin at Geary, SF, \$4 general, \$3 seniors and students, 983-7647.

13 TUESDAY

Ultravox is a new British punk band, playing at the Old Waldorf in its American debut, tonight with the Readymades, and Wed/14, 8 and 11 pm. 444 Battery, SF, \$6 advance, \$7 day of show, 397-3884.

Twyla Tharp Dance Company. See centerfold box.

"The Wiz," winner of seven Tony Awards and a Grammy, this black version of the "Wizard of Oz" plays a limited engagement at the Center for Performing Arts, tonight, Fri/16, 8 pm, Sat/17, 5 and 8 pm, Sun/18, 2:30 and 7 pm, 255 Almaden, San Jose, \$6-\$15, (408)377-8666.

★ **Bach Birthday Celebration.** SF Conservatory plans four concerts in honor of J. S. Bach's birthday. The Baroque Week opens with a program of 18th century music directed by Laurette Goldberg, with forte-piano, strings and woodwinds, tonight at 8 pm. Wed/14, 8 pm, Ortega Ensemble performs the works of Bach, and Boismortier. Thurs/15, 8 pm, Gordon Pratt, lutenist, performs the works of Dowland, Ortiz, Gallilei, Kapsberger and Hotteterre, with Peter Halifax and Kathleen Kraft. Fri/16, 8 pm, harpsichordist Katherine Roberts plays preludes and fugues of Bach, preceded at noon by a birthday party celebration with cake and "Bach-beer" (\$1.50), with music by Capriccio Stravagante of Farina. Hellman Hall, 1201 Ortega, SF, free, 564-8086.

Art Blakey and the Jazz Messengers perform in concert at Keystone Korner, tonight through Sun/18, 9 and 11 pm, plus 1 am Fri.-Sat., 750 Vallejo, SF, \$5, 781-0697.

Purim: see Sunday/11.

"Hothouse": see Thursday/15.

14 WEDNESDAY

★ **SF Symphony Marathon.** The fifth marathon aired over KKKH 1550 AM and 95.7 FM offers Mopeds, dinner at Ernie's, lunch with Mike Curb in Sacramento and a vacation in Grand Cayman Island in the Caribbean and more. During the three-day marathon, a gigantic balloon sculpture by Scott Redmond will be built on the roof of the Hyatt Regency Hotel. The marathon opens today and continues through Fri/16, 7 am-midnight. Call 431-5400 for information.

Albert Einstein's Birthday is celebrated with a free film showing of "Albert Einstein: Education of a Genius," a documentary film, today at noon. Room 135, Humanities Bldg., SFSU, 1600 Holloway, SF, 469-1667.

SF Baroque Ensemble continues its "Music for these Distracted Times" series with the music of J. S. Bach, in honor of the Baroque composer's birthday, with guest artist Jill

Feldman, soprano, tonight and Thurs/15, 8 pm. Convent of the Sacred Heart, 2222 Broadway, SF, \$5 general, \$3.50 students and seniors, 849-1920.

★ **William Stafford/Stephen Ajay.** The two poets give a joint poetry reading, 8 pm. Crafts Meyer Library, College of Arts and Crafts, Broadway at College, Oakl., free, 653-8118.

Playwrights' Forum. Eureka Theatre Company presents three new plays, Jo Joslin's "Crackers," Stephen Varnhagen's "The Second Coming" and Susan Rivers's "Bloodletting," tonight through Sat/17, 8 pm. 16th St. at Market, SF, \$3, 863-7133.

The Persuasions are an excellent a cappella group singing pop, soul and gospel, tonight and Thurs/15, 8:30 and 11 pm. Great American Music Hall, 859 O'Farrell, SF, \$6, 885-0750.

SF Symphony, conducted by Leonard Slatkin, with pianist Misha Dichter, plays works by Purcell, Vaughan Williams, Schumann and Chavez, tonight and Fri/16, 8:30 pm, plus Thurs/15, 2 pm. War Memorial Opera House, Van Ness at Grove, SF, \$4.50-\$14, 431-5400; Sat/17, 8 pm, Flint Center for the Performing Arts, De Anza College, 21250 Stevens Creek Blvd., Cupertino, \$5-\$10.50, (408)257-9555.

★ **Videowest.** See centerfold box.

"Hothouse": see Thursday/15.

15 THURSDAY

New Earth Exposition. The third annual festival of alternatives in food, energy, housing, health, transportation and lifestyle for "living lightly on the earth," also features workshops, movies, lectures and entertainment. A repeat from last year, the Self-Reliant House demonstrates how you can be self-sufficient in your own home. The fair opens today and continues through Sat/17, 10 am-10 pm, plus Sun/18, 10 am-8 pm. Brooks Hall, Civic Center, SF, \$3.75 general, \$2.50 children and seniors, 848-6860.

Tribute to Irene Manning. Bay Area resident and former Broadway stage actress and film star. The tribute starts off with a retrospective of her Warner Brothers films, followed by an interview on stage with Manning and then a screening of either the rare film, "The Desert Song," or "The Big Shot," with Humphrey Bogart. Festivities begin at 8 pm, at the Egyptian Theater, 982 Market, SF, \$5, 982-6031.

"Hothouse": Julian Theatre presents the West Coast premiere of Megan Terry's drama about three generations of strong, life-loving women from a small fishing town in Washington, directed by Marian Hampton, production opens tonight and plays Thurs.-Sat., 8 pm, plus Sun., 3 pm, through April 7, with previews Tues/13-Wed/14, 8 pm (\$2). 953 De Haro, SF, \$3.50-\$4.50 general, \$1 discount for students and seniors, or PAS voucher, 647-8098.

"Howling." Karl Danskin's theater piece explores the tensions surrounding male sexuality in a media-dominated age, using physical gesture rather than dialogue. John Tormey's

series of prints, "Requiem for the Fossil Fuel," will be shown in conjunction with the performances, tonight and Fri/16, 8 pm. 3246 Ette, Oakl., call 841-4834 for ticket information.

SF Ballet resumes its SF season after a brief tour, with program four, works by Smuin, Gladstein and Ruud, plus the world premiere of Lew Christensen's "Scarlati Portfolio," tonight, Sat/17, Thurs/22 and Tues/27, 8:30 pm, plus Sat/17 and April 1, 3 pm. War Memorial Opera House, Van Ness at Grove, SF, \$2-\$21, 431-1210.

16 FRIDAY

Artist Judy Chicago unveils her enormous project, "The Dinner Party," today at the SF Museum of Modern Art. The monumental triangular dinner table is set for 39 women of importance, decorated with china plates set on hand woven runners. The whole table is on a luster tile floor of women's symbolic and aesthetic history. The exhibit opens today and continues Tues.-Sun., 10 am-5 pm, plus free hours Thurs., 6-9 pm. Chicago talks about her project tonight at 8 pm in the Herbst Theatre (\$2 general, \$1 members, students and seniors). A weekend-long seminar of events in conjunction with the exhibit includes a lecture by feminist art critic Lucy Lipard, Sat/17, 8 pm, SF Art Institute. SF Museum of Modern Art, Van Ness at McAllister, SF, \$1.25, 863-8800.

"A Taste of Honey." SF Actors Ensemble presents Shelagh Delaney's comedy about an unlikely young couple examining their need for love and independence, directed by Alma Becker. Production opens tonight and plays Fri.-Sat., 8 pm, Sun. at 3 pm, through April 15, previews scheduled Fri/9-Sun/11 (\$3), 2940 16th St., SF, \$3-\$4 general, \$2 students and seniors or PAS voucher, 861-9015.

Dizzy Gillespie, the great jazz trumpeter, performs in concert, 8 pm. Memorial Auditorium, Stanford University, Palo Alto, \$5.50-\$7.50, 497-4317.

Two Gay One-Acts. Asian American Theater Workshop presents the Bay Area premieres of Alberto Isaac's "Coda" and Paul Lim's "Points of Departure," both about gay Asian Americans, directed by Rodney Kageyama, production opens tonight and plays Fri.-Sat., 8:30 pm, plus Sun., 7:30 pm, through April 22. 4344 California, SF, \$4 or PAS voucher, 752-8324.

Three Women Playwrights. One Act Theatre Company of SF presents Megan Terry's "The Ex Miss Copper Queen on a Set of Pills," Julie Bovasso's "Standard Safety" and Lady Gregory's "The Workhouse Ward." Productions open tonight and play Thurs.-Sat., 8:30 pm, Sun., 7:30 pm, through May, Showcase Theatre, 430 Mason, SF, \$4.50, 421-6162.

Gladys Knight and the Pips play soul and R&B at the Circle Star Theatre, tonight, 8:30 pm, Sat/17, 7:30 and 11 pm, plus Sun/18, 6 and 9:30 pm. 1717 Industrial Rd., San Carlos, \$8.75, 982-6550.

★ indicates general admission of \$1 or less.

—Susan Shepard



Scoop Nisker
Interviewing
Patti Smith

Still Moving/



DRAWING BY NAOMIE KREMER

PATTI SMITH

Patti Smith sings like a New Wave fallen angel. Robert Mapplethorpe takes photographs with sensitivity and style. They used to live together. One day, the inevitable occurred—a little... film. It's called *Still Moving/Patti Smith*. You can see the West Coast premiere of this highly acclaimed short at a benefit for 80 Langton Street, the non-profit, South-of-Market exhibition space.

Along with *Still Moving* (get it—moving stills?), Joe Rees of Target screens his beautifully photographed videotapes of

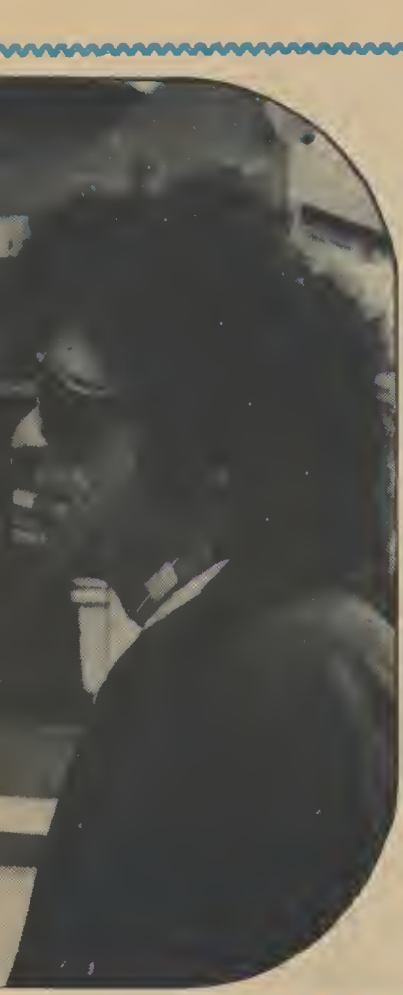
Patti Smith, the Screamers, Crime, the Mutants, Devo, the Dead Kennedys (ugh!) and other New Wave bands in performance.

Punk out for an exceptionally good cause. Sat., March 10, midnight at the Clay Theatre (Fillmore and Clay). Tickets are \$5 and available in San Francisco at 80 Langton Street, Lawson de Celle Gallery (54 Kissling), Simon Lowinsky Gallery (228 Grant) and in Oakland at the Center for Contemporary Music at Mills College.

—Robert Atkins



No, you don't have until next Jan. 26 to get in your answers to Guardian Puzzle #8, "Up To Specs." That was a typographical error—the real deadline is Friday, March 16. Sorry about that, folks.



SCOOP NISKER'S ULTIMATE NEWS

After orchestrating "The Last News Show," a humorous, five-minute look at current events, every day for the last 4½ years, KSAN radio's Scoop Nisker has opted for a larger canvas with his new weekly "Ultimate Last News Show." Broadcast every Saturday from 9-9:30 am, with a repeat Sunday at 6 pm, the revised format sticks with Nisker's basic recipe of "news you can dance to," utilizing music, news clips, sound effects, person-on-the-street interviews and cunning comedy to form clever, often enlightening collages.

One recent program began with a snip from a

Jimmy Carter speech, then bounced into some jazz, Nisker's own commentary and Twenties oh-doh-dee-oh pop, before taking to the streets to ask people about their heroes (Dylan, the Hulk, Sid Vicious, Terry Bradshaw, Clint Eastwood, my coke dealer, Timothy Leary, my banker, God, Buddha) then segued into Simon and Garfunkel's "Mrs. Robinson."

Next, Joe Careinogeni, "The Purple Poisoner" (aka Darryl Henriques, local comedian), raved about the pain-killer Darvon as if he were pointing out virtues of summer squash, and Dr. Irving Oyle, a real-life researcher and author, talked about creating models of reality for the future.

Nisker first initiated this unorthodox news format in 1968. Schooled in communications at Columbia University, he'd migrated to the Bay Area, where he wound up doing a Tom Lehrer-style act of comedy and music. One day he walked into the KSAN

offices with a vague idea of doing an "irreverent radio news program." Many industry awards later, Nisker looks forward to a fresh challenge.

Besides planning to syndicate his expanded radio show, Nisker looks forward to co-hosting (with local DJ Dusty Street) a weekly television program, beginning Wed., March 7, from 10-10:30 pm, on KTSF-TV, Channel 26. Called "Video West—the Television Magazine of the 80s," the show will be filmed completely on location and feature rock 'n' roll stories, political coverage and lots of off-the-wall comedy. "We'll be investigating new-age causes in a magazine format," says Nisker. "It's an 'Evening Magazine' for the rest of us."

SCOOP NISKER'S ULTIMATE LAST NEWS SHOW, Sat., 9-9:30 am, repeated Sun., 6-6:30 pm; KSAN radio, 94.9 FM. For info, call 986-2825.

—Michael Branton

ROBERT HUNTER AND COMFORT

Robert Hunter, renowned lyricist for the Grateful Dead and solo artist in his own right, will join Comfort for a musical reunion on Thursday, March 8 at the Keystone Berkeley. Comfort first gained recognition backing Hunter from August 1977 through May 1978, including two well-received East Coast tours.

Hunter has been penning lyrics for the Dead since Jerry Garcia put together the Warlocks in the early Sixties, and is featured on their newest LP, *Shakedown Street* (Arista Records). His two solo albums, *Tiger Rose* and *Tales of the Great Rum Runners*, were released through the Dead's own Round Records label.

Six-piece Comfort, with plenty of new original material, will kick off the two alternating sets at the Berkeley get-together. **ROBERT HUNTER, with Comfort, Thurs., March 8, 9:30 pm; Keystone Berkeley, 2119 University Ave. For info, call 841-9903.** —Michael Branton

THE INSIDE TRACK

TWYLA THARP

The good news and the bad news about the Twyla Tharp Dance Company's visit to Berkeley next week go together. As the result of an injury sustained by dancer Shelly Washington, Tharp herself will dance the opening night at the company's three-performance Berkeley run.

The 36-year-old Tharp has been hailed as the originator of the most distinctive dance style to evolve in the last decade. Bridging the gap between ballet and disco, modern dance and soft shoe, Tharpian movement has created new standards of virtuosity. Often set to rock, pop or classical music, Tharp's dances are deceptively relaxed looking. They combine the precision and strength of classical ballet with the intellectual complexity of the avant garde.

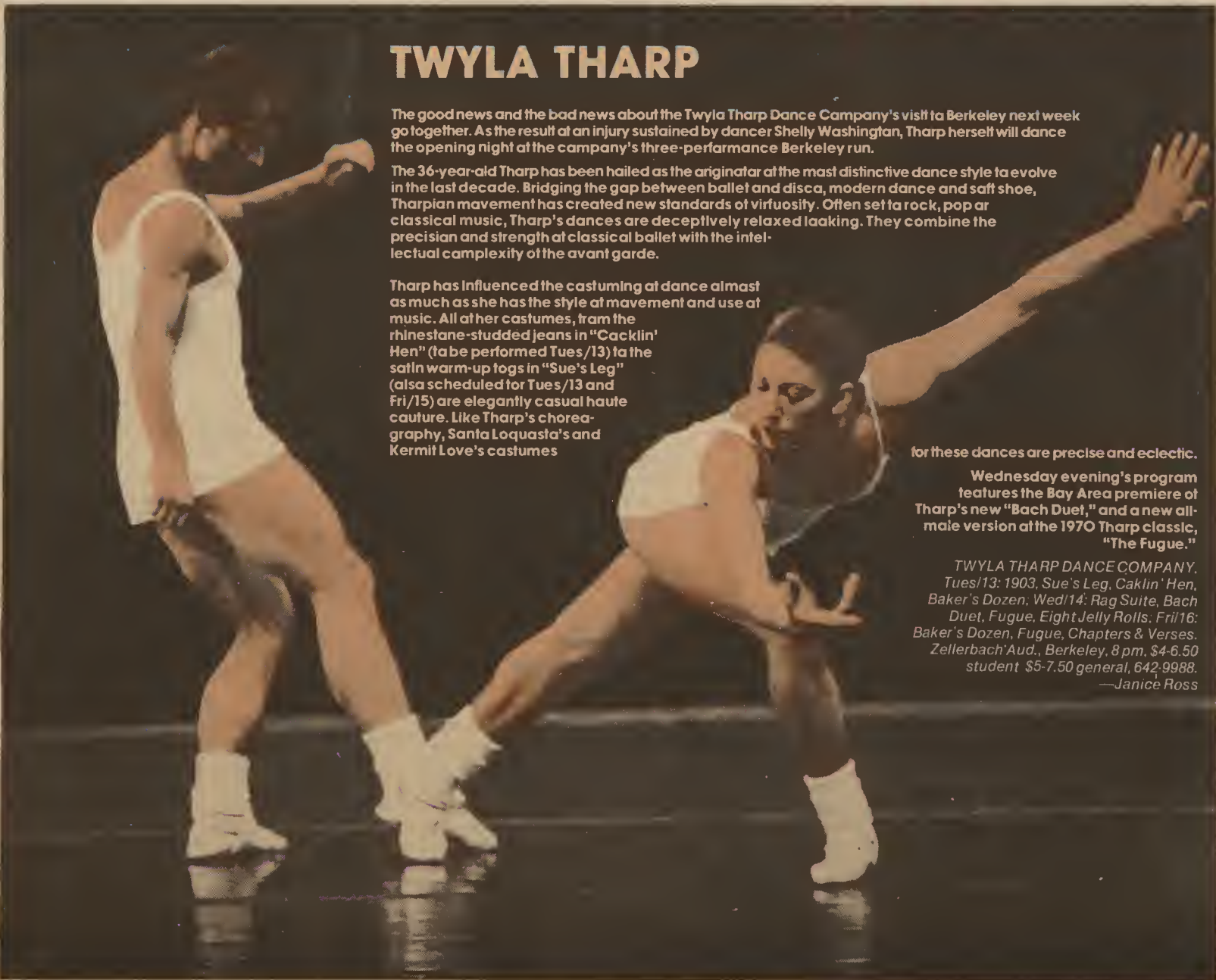
Tharp has influenced the costuming of dance almost as much as she has the style of movement and use of music. All of her costumes, from the rhinestone-studded jeans in "Cacklin' Hen" (to be performed Tues/13) to the satiny warm-up togs in "Sue's Leg" (also scheduled for Tues/13 and Fri/15) are elegantly casual haute couture. Like Tharp's choreography, Santa Loquasta's and Kermit Love's costumes

for these dances are precise and eclectic.

Wednesday evening's program features the Bay Area premiere of Tharp's new "Bach Duet," and a new all-male version of the 1970 Tharp classic, "The Fugue."

TWYLA THARP DANCE COMPANY.
Tues/13: 1903, Sue's Leg, Cacklin' Hen, Baker's Dozen; Wed/14: Rag Suite, Bach Duet, Fugue, Eight Jelly Rolls; Fri/16: Baker's Dozen, Fugue, Chapters & Verses.
Zellerbach Aud., Berkeley, 8 pm, \$4-6.50 student \$5-7.50 general, 642-9988.

—Janice Ross



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C

CLUBS

SAN FRANCISCO

Atrium Lobby: Dick Saltzman Quartet (jazz), 1-5 pm, with guest artists Richie Cole and Eddie Jefferson, 2-3 pm, Sat/10, Hyatt Regency, Market at California, 788-1234.

Artemis Society: Lavendar Stars (bluegrass), Fri/9, Marilyn Gayle (pop/ballad), Sat/10, Tressa Trull (rock/pop), Sun/11, M. J. Papa (guitar/vocals), Fri/16, 1199 Valencia, 647-4144.

The Boarding House: Gary Mule Deer (comedy), Street Hearts (pop), Thurs/8-Sat/10, Country Joe and the Fish (country/rock), Michael Bloomfield (blues), Tues/13-Sat/17, 960 Bush, 441-4333.

Cherry's: Larry Vuckovich (jazz piano), noon-2 pm and 5-8 pm, Mon.-Fri., 20 Mark Twain Lane, 543-7344.

Chez Jacques: Snow (comedy), Fri/9, Piler du Rem (jazz/pop), 9:30 pm Sat/10; Ruth Hastings and Company (cabaret), Sun/11; Judy Johnson, Mon/12; Linda Bergren, Tues/13; Diana Caperello, Wed/14; Kava Kava Trio (jazz), Thurs/15; Hellman and Groves (pop), Fri/16, all shows at 10 pm except where noted, 1390 California, 775-7574.

The City: Jump Street (funk), through Sat/10; Mongo Santamaria (Latin/rock), Wed/13-Sun/18; Montgomery at Broadway, 391-7920.

Coffee Gallery: Nick Gravenites Band (blues), Fri/9-Sat/10, 1353 Grant, 397-3751.

Country Road: Hoodoo Rhythm Devils (r&b), Fri/9-Sat/10; J.D. Borman Band (rock), Fri/16-Sat/17, 736 Irving, 665-6551.

Deaf Club: the Offs, Controllers, Vs., Fillmore

Struts, Sat/10, Tuxedo Moon, MX-80, Pink Section, Sun/11, No Mercy, Situations, Humans, Wed/14, Next, MX-80, act tba, Thurs/15, all new wave acts, 530 Valencia, 221-0383 or 863-6069.

Dewey's: John Stafford's and his Bourbon Street Irregulars (Dixieland), Tues.-Sat., St. Francis, Powell at Geary, 397-7000.

Fanny's: Sharon McNight (pop/ballad), Fri.-Sat., afternoon Sun.; Pam Brooks (operetta), Sun.; Lynn Brown (pop/ballad), Mon.; Marlene Fontenay (pop/ballad), Tues.-Wed., Pam Brooks (pop/ballad), Thurs., 4230 18th St., 621-5570.

Great American Music Hall: Eddie Jefferson and Richie Cole (jazz), Fri/9, Carmen McRae (jazz), Sat/10, Duck's Breath Mystery Theatre (comedy), Sun/11, Noel Jewkes' Legato Express (jazz), Mon/12, the Persuasions (soul/pop), Josh White, Jr. (blues), Wed/14, Thurs/15, Lorenzo Roast, hosted by Bob Sarlatte, with Dana Carvey, Jim Giovanni, Mark McCollum, Mark Miller, Bill Farley and Bill Rafferty (comedy), Fri/16, 859 O'Farrell, 885-0750.

Gulliver's: White-White and Co (soul/pop), Fri/9; Lusby and Eakle (jazz), Sat/10; Jr. Earl Band (blues), Sun/11, Lisa and Debbie (blues), Mon/12; Will Fitzgerald (ragtime), Tues/13, Earthworks (jazz/rock), Wed/14, Gayle Marie (pop/ballad), Thurs/15, Donna Turner Band (country/rock), Fri/16, 348 Columbus, 982-0833.

Holy City Zoo: Steve Seskin (folk/rock), Fri/9-Sat/10, SF Funnies (comedy), Sun/11-Mon/12, open mike with the SF Funnies, Tues/13, Papa Juice (comedy), Wed/14, The Toons (pop), Thurs/15, Paul Chilen Band (jazz/rock), Fri/16, 408 Clement, 752-2846.

Jack's Tavern: Richie Goldberg Trio (jazz), Fri.-Sat., jazz jam session with Richie Goldberg, Sun., 1915 Fillmore, 931-8454.

Kabbalah Koffee House: Marilisa Pivonka and Jan Steen (folk), Wed/14; Vehicle with Sam Peoples (jazz), Thurs/15, SF Jewish Community Center, 3200 California, 346-6040.

Keystone Korner: Flora Purim and Airtio (Latin/jazz), through Sun/11, James Leary Big Band (jazz), Mon/12, Art Blakey (jazz), Tues/13-Sun/18, 750 Vallejo, 781-0697.

Last Day Saloon: Cornell Hurd Band (country/swing), Fri/9, Water Bros. (rock/blues), Sat/10; Hardin and Russell (country/blues), Sun/11; audition, Mon/12; Darby Slick Band, Tues/13, California Zephyr (country/rock), Wed/14, Snafu (jazz/rock), Thurs/15, Boots (r&b), Fri/16, 406 Clement, 387-6343.

Mabuhay Gardens: Pearl Harbor and the Explosions, No Sisters, Humans, Fri/9, Avengers, Rotters, K.G.B., Sat/10, Ivy and the Eaters, Neighbors, Owen Maercks Band, Allens, Sun/11, KPOO Radio benefit with acts tba, Mon/12; Push-Ups, Undersong, Blitz, Tues/13; Tuxedo Moon, the Cramps, Wed/14, Dead Kennedys, Vs., Situations, Thurs/15, Yesterday and Today (rock), Mile Hi (rock), the Runs, Fri/16, all new wave acts except where noted, all shows at 11 pm, 443 Broadway, 956-3315.

Major Pond's: Lovey Blue (jazz/blues), Fri/9, Wed/14, Jr. Earl (blues), Sat/10; Omar Hakim Khayyam (blues), Thurs/15; Bishop Norman Williams (jazz), Fri/16, 2801 California, 567-5010.

McGowan's Wharf Tavern: Bruce Leighton and John Gregory, 5:30 pm Fri., 7:30 pm Sat., 3:30 pm Sun., 9 pm Mon., Wed.-Thurs., Jeff Hurn and Jim Salinas, 9:30 pm Fri.; Gravity, 3:30 pm Sat.; Julie Farbolin (pop/ballad), 9:30 pm

Sat.; Dave May, 7:30 pm Sun., 101 Jefferson, 441-5515.

Mooney's Irish Pub: California Zephyr (country/rock), Fri.; Hardin and Russell (country/blues), Sat.; Pete and Sharon (rock/blues), 6-10 pm Sun., Dave Judd (country), Thurs., 1525 Grant, 982-4330.

Network Coffeehouse: Tru-Art (cabaret), Fri/9, Joel Blair (flamenco guitar), Mon/12, Living on the Inside (jazz), Fri/16, 1036 Bush, 989-6097.

New Orleans Room: Jimmy Diamond's Nob Hill Gang (Dixieland), nightly, The Fairmont, California at Mason, 772-5000.

Old Waldorf: Elvin Bishop (country/rock), West Coast Sheiks, Fri/9-Sat/10; New Riders of the Purple Sage (country/rock), Peter Rowan and the Free Mexican Air Force (country/rock), in a benefit for NORML, Sun/11, Ultravox (new wave), Ready-made (new wave), Tues/13-Wed/14, Peter Hamill, Thurs/15, 444 Battery, 397-3684.

Other Cafe: Leila (new wave/comedy), Fri/9, stand-up comedy, Sat/10, Wed/14; Alias (rock), Sun/11, open mike, Mon/12; Bill Rafferty (comedy), Tues/13, Reilly and Maloney (Irish), Thurs/15, Reilly and Maloney (Irish), Fri/16, 100

Carlat Cole, 681-0748.

Owl & Monkey Cafe: Larry and Mitos (bluegrass), Fri/9; Donna Turner and Gary Arago (blues), Sat/10; open mike, Thurs/15, Randy Farkas and Elizabeth Heron (poetry), Fri/16, 1336 9th Ave., 664-9892.

The Pains: Mary Watkins (jazz/rock), Fri/9-Sat/10; Stoneground (rock), Sun/11; Stu Blank Band (rock), Mon/12; Big Mama Thornton (blues), Tues/13-Wed/14, Pearl Harbor and the Explosions (new wave), Thurs/15, Naomi Ruth Eisenberg (jazz/rock), Fri/16, Polk at Pine, 673-7771.

Paul's Saloon: High Country (bluegrass), Fri., Wed., tba, Sat., Good Ol' Persons (bluegrass), Sun.; bluegrass jam session, Mon.; Old Friends (bluegrass), Tues., Done Gone (bluegrass), Thurs., 3251 Scott, 922-2456.

Piowshares Coffee House: Jon Wilcox and Friends (folk), 7:30 pm, Sun/11, Fort Mason Bldg 312 (third floor), near Laguna at Marina, 441-8910.

Precita Park Cafe: Automatic Slim (jazz/blues), Fri/2; Jenny Ferris Quartet (jazz), Sat/3, Jon Raskin, Dick Dworkin, Chip Dabney and Friends (jazz/avant garde), Thurs/8, Natasha

and Friends (blues), Fri/9, 300 Precita, 285-6626.

Prophet Bar: Pete and Sharon (blues/rock), Fri.-Sat., Melanie Redmon, Wed., Cecilia Coon, Thurs., 3358 Army, 285-4588.

Rainbow Cattle Company: California Zephyr (country/rock), 4 pm, Sun/11, 199 Valencia, 861-9652.

Roland's: Federico Cervantes Trio (jazz), Mon.-Sat., John Cordoni's Big Band with singer Martin Walker (jazz/pop), Sun.-Mon., 3309 Fillmore, 921-7774.

Russo's: Marin Red Show (comedy/blues), Fri/9, Thurs/15; Martin and Healy (folk/rock), Sat/10; Randy Craig (jazz piano), Tues/13, Ashby Cleveland (guitar/vocals), Wed/14, Hardin and Russell (country/blues), Fri/16, Union at Grant, 391-4343.

Savoy Tivoli: Faye Carol and her trio (jazz/blues), Thurs.-Sat., afternoon Sun., 1434 Grant, 362-7023.

Union Depot: Martine Habib (folk), Fri/9, films, 4:30 pm Mon/11, Donna Turner Band (country/rock), Tues/13, Jennifer Clevenger Trio with Vince Wallace (jazz), Wed/14, Kevin Harris and Friends (jazz), Thurs/15, Steve Hienemann Quartet (jazz), 2-4 pm, Fri/16, all shows 5-7 pm

MUSIC

S U S A N • B A R N E S

ROVA SAXOPHONE QUARTET: BRINGING NEW MEANING TO NEW MUSIC

The first time I heard the Rova Saxophone Quartet was at Fort Mason's Center for World Music last fall. The performance had already started when four of us sidled into the roomy third-floor space and took a back-row bench among what appeared to be a radical segment of the chamber music crowd, composed of students, eccentrics and little old ladies in earth shoes.

A quartet of serious young men in flannel shirts, sneakers and jeans stood at the front of the room frantically blowing competing and cacophonous sounds on an array of saxophones, clarinets and flutes to the rapt attention of the audience. No one coughed. No one moved. My heart sank as I contemplated my friends, who probably would have had trouble sitting through a nominally progressive jazz concert, let alone this onslaught of unintelligible noise.

By mid-concert, however, we were among the most enthusiastic listeners in the crowd. Once resigned to the situation, we sat back, cleared our minds and gradually became aware of the sensitive and subtle communication these strange artists were dispensing through their distinctive blend of jazz, classical music and bizarre effects.

"We're looking for new ways of structuring music," Bruce Ackley, the group's organizer and oldest member at age 30 told me, "to create not so much a new art form as our own art form. Our music does not fit into a specific category like 'jazz' or 'contemporary classical.' We take the ideas that appeal to us most in all the musical forms and use them where we see fit.

"Most composers and painters carve out one area that they specialize in," he continued. "We, on the other hand, use whatever we need to make a piece work, including the

kitchen sink. I wouldn't want to say we're eclectic, but we'll use a folk song or a simple original melody or we'll write a 12-tone row or we'll work in traditional harmonies or we'll use elements of jazz just to communicate the idea we're working on."

Besides expanding the boundaries of conventional music, the Rova quartet is also concerned with exploring the instrumental possibilities of the saxophone. As Andrew Voight, the band's youngest member at 23, pointed out to me, "We are creating our own language. We're building a vocabulary from the things we've learned about the saxophone. It's like certain elements of rock and roll have definitely been determined by the nature of the electric guitar, and certain kinds of classical music have been determined by the nature and temperament of the piano. We're dealing with the nature of the saxophone and clarinet and flute and using what we've learned to express our ideas."

Between exploring the nature of reed instruments and expanding the boundaries of music, however, the Rova Saxophone Quartet, whose members play 15 instruments between them, can conjure up some baffling and implausible sounds. What about their attitude toward the audience? How much responsibility did they feel to keep their music accessible to the average listener?

"I don't want to confront people," asserted chief Rova composer Larry Ochs. "I mean, there are people who come in with their music and their intention is to alienate the audience. That's not my idea.

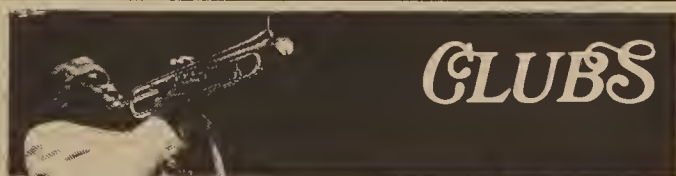
My idea is to have the audience enjoy themselves, but I want them to have to deal with something. In order to assimilate all the information we throw out, an audience has to be willing to concentrate. We don't give people that much that they are familiar with, so they have to be willing to put the thing together. To me, that is what art is all about: keeping people awake."

Since Ackley first organized the quartet as an impromptu act for the third annual Bay Area Free Music Festival in November 1977, the group has played engagements for the New Music Society and Western Front Society in Vancouver. Last fall, they put out their first album, *Cinema Rovate*, on their own Metalanguage label. Next month they plan to go into the studio again for work on another Metalanguage record to be released this spring.

As soon as they complete their studio obligations, the band will head for Europe and gigs at the Groningen New Music Festival in the Netherlands and the Moers Jazz Festival in Germany, plus club dates in Amsterdam, Paris, Rome and Bologna. While there, the group also plans to record on the German Moers Music label and the Italian Ictus label.

It seems there is only one problem.

"Our biggest complaint," said Ochs, "is with the San Francisco music critics. I don't know what a local band has to do to get a review around here. We can get attention and strong media support everywhere we go except here at home in the



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CLUBS / ROVA SAXOPHONE QUARTET

except where noted, Student Union, SFSU, 1600 Holloway, 469-2426

Venetian Room: Della Reese (soul/pop), through Wed/14, Gavin Macleod (cabaret), Thurs/15-Wed/28, closed, Mon., The Fairmont, Mason at California, 772-5163

Washington Square Bar & Grill: John Horton Cooper (jazz piano), Fri-Sat, Mike Lipskin (jazz piano), Sun., Burt Bales (jazz piano), Mon-Tues, Norma Teagarden (jazz piano), Wed.; Dick Fregulia and Dorothy Moscovitz (jazz piano/vocals), Thurs., 1707 Powell, 982-8123

Woodstock: Touch (rock/top 40), through Sat/10, Mystic Knights (rock), Wed/14-Sat/17, 951 Clement, 387-6763

Ye Rose & Thistle: Kid Courage (rock), Fri/9, Bandwagon (rock), Sat/10, Hyway (rock), Sun/11, Razar (new wave), Thurs/15, Main Squeeze (rock), Fri/16, 1624 California, 474-6968

EAST BAY

Bear's Lair: Ted Curson Quartet with Nick Brignola (jazz), Fri/9, Monica Dupont, Wed/14, Andy Newell, Fri/16, Student Union, UC Berk., 642-6329.

Barclay Jack's: SF Limited (jazz/rock), Thurs-Sun, Phases (jazz/rock), Mon-Wed, 1211 Embarcadero, Oakland, 261-3287

Davood's: John Goodman Trio (jazz), Fri/9-Sat/10, Tony Angello (classical piano), Sun/11, William Feasley (classical guitar), Mon/11, Jan Tange (jazz guitar), Tues/13, Otis Fuller (blues guitar), Wed/14, Michael Belair (guitar), Thurs/15, Mike Lipskin (jazz piano), Fri/16, 22 Miller, Mill Valley, 388-2000

The Dock: Mark Murphy with the Paul Polyan Trio (jazz), Fri-Sun., 25 Main, Tiburon, 435-4550.

Freight and Salvage: Frank Wakefield with Back Up and Push (country/rock), Fri/9-Sat/10, closed, Sun/11-Mon/12, open mike, Tues/13, Miriam Stafford and Friends, Wed/14, Terry Garthwaite and Friends (rock/pop), Thurs/15, Barry Oliver and Howard, Fri/16, 1827 San Pablo, Berk., 548-1761

Harlow's: Ritz (rock/top 40), Wed-Sun., 39135 Civic Center Dr., Fremont, 796-7922

International Cafe: Vic Trigger (rock), Violahon, Fri/9, the Kick, Space Trash (rock), Sat/10, Eureka, Sun/11, poetry, Mon/12, audition, Tues/13, Lemmings, Ozli, Wed/14, Justin Case,

Trixx, Thurs/15, J. Borg Band (rock), Edge (rock), Fri/16, 2516 Telegraph, Berk., 841-9070

Iron Horse Saloon: Jordan Playboy (country/rock), Fri/9, House Rockers, Sat/10, audition, Tues/13, Restless Winds, Wed/14, Ron Thompson Band (blues), Thurs/15, Queen Ida's Bon Ton Zydeco Band (Cajun), Fri/16, 37501 Niles, Fremont, 791-9812

Keystone Berkeley: Queen Ida's Bon Ton Zydeco Band (Cajun), Fri/9, Omega with Reni Slaiss (rock), Sat/10, Psychotic Pineapple (new wave), the Cramps (new wave), Sun/11, The Charners (new wave), Mon/12, closed, Tues/13-Wed/14, tba, Thurs/15, Pearl Harbor and the Explosions (new wave), Fri/16, 2119 University, Berk., 841-9903

La Pena: Woody Simmons with Christine Bagley (country/blues), Fri/9, Teresa Trull with Julie (blues), Sat/10, Berkeley Women's Music Collective (country/acoustic), Fri/16, see Offbeat Movies and People's Politics for other non-music events 3105 Shattuck, Berk., 849-2568

Larry Blakes's: Pure Honey (soul/pop), Fri., Phases (jazz/rock), Sat., Maria La Rue Trio (cabaret), Sun., Jennifer Clevinger Trio (jazz), Mon., Andrei Kitaev (jazz piano), Tues., Joel

Hipps Trio (jazz), Wed., Mississippi Johnny Waters and the Blues Survivors, Thurs., 2367 Telegraph, Berk., 848-0886

Marshall Tavern: Done Gone (bluegrass), Fri/9, The Arrows (country/rock), Sat/10, Jerry Crobbitt Band (rock), Fri/16, Hwy 1, Marshall, 663-8141

The Point: Dick Oxtol's Golden Age Jazz Band, Fri-Sat, 32 Washington, Point Richmond, 233-4295

Rio Theatre: Rubicon (Rock/funk), Companion (rock), Fri/9, Stu Blank Band (rock), Jack Bass (rock), Sat/10, Reconstruction with John Kahn, Merl Saunders, Ron Stallings, Gaylord Birch, Ed Neumeister and Jerry Garcia (jazz/funk), Sam Rudin (jazz piano), Sun/11, 140 Parker, Rodeo, 799-0074

Rosebud's: Darol Anger Cello Quartet (string jazz), Fri/9, High Country (bluegrass), Sat/10, Arnie Gree (folk/pop), Thurs/15, Schubb Wilson Trio (jazz/bluegrass), Fri/16, 433 First St., Benecia, (707) 745-9988.

SOUTH BAY

Barney Steele's: J.D. Borman Band (rock), Thurs/8-Fri/9, Daddy-O (50s rock), Sat/10, Noel Jewkes' Legato Express (jazz), Tues/13, Back in the Saddle (country/bluegrass), Wed/14, Uncle Rainbow (rock), Thurs/15-Sat/17, 590 Veterans Blvd., Redwood City, 365-1238.

Bodega: Airtight (rock/top 40), Fri/9-Sat/10, House Rockers, Tues/13, Ball Taylor Band (folk/rock), Wed/14, the Guess Who, Thurs/15, 30 South Central, Campbell, (408) 374-4000.

Chuck's Celler: Pat Dailey, Fri/9-Sat/10, 4926 El Camino Real, Los Altos, 964-0220.

The Country Store Tavern: Skycreek (country/bluegrass), Fri/9-Sat/10, Swing 39, Sun/11, Back in the Saddle (country/bluegrass), Mon/12, Laugh Your Ass Off! (comedy), Tues/13, Garcia Bros. (rock), Wed/14, Poker Face (rock), Thurs/15, Glide (gospel/rock), Fri/16-Sat/17, 157 W. El Camino, Sunnyvale, (408) 736-0921.

Fargo's: Steppin' Out (rock/top 40), Fri/9-

Sun/11, Starfire (rock/top 40), Mon/12, Friends, Tues/13-Wed/14, Garcia Bros. (rock), Thurs/15-Sat/17, 2540 California, Mountain View, 941-6373

The Hall: Gambler (country/rock), Fri/9-Sat/10, the Toons (pop), Sun/11, tba, Mon/12, Grayson Street (rock/funk), House Rockers, Tues/13, Nimbus (rock), Wed/14, Streamliner (rock), Thurs/15, Trace (rock), Fri/16, 1425 Burlingame Ave., Burlingame, 348-1112

Iron Works Restaurant: Shagbark Hickory (bluegrass), Fri., Ball Taylor Band (folk/rock), Sat., Coming Home, Sun., the Toons (pop), Mon., Boarding House Reach (country/rock), Tues., Poker Face (rock), Wed., Back in the Saddle (country/bluegrass), Thurs., 3877 El Camino Real, Palo Alto, 493-3433

Keystone Palo Alto: Omega with Reni Laiss (rock), Fri/9, Streamliner (rock), J.D. Borman Band (rock), Sat/10, tba, Sun/11, Dan Hicks (country/swing), the Cramps (new wave), broadcast live over KFAT 94.5 FM, Mon/12, closed, Tues/13-Wed/14, John Stewart (folk/rock), Thurs/15, Kenny Rankin (country/rock), Fri/16, 260 California, Palo Alto, 324-1402

Miramar Beach Inn: Boots (r&b), Fri/9-Sat/10, Mon/12-Tues/13, Garcia Bros. (rock), Sun/11, Fat Chance (rock), Wed/14, Pilgrim, Thurs/15, Coast Hwy., Half Moon Bay, 726-9053

Mountain Charlie's Saloon: Chanter, Thurs-Fri., Shagbark Hickory (bluegrass), Sat., Chris Ramey, Sun., Gary, Tom and Steve, Mon., the Fingers, Tues., Swallow Tail, Wed., 15 N Santa Cruz Ave., Los Gatos (408) 354-2410

Odyssey Room: Gotcha (rock/top 40), Tues-Sat, 799 E. El Camino Real, Sunnyvale, (408) 245-4448

Paradiso: Duck's Breath Mystery Theatre (comedy), Fri/9, Dan Hicks (country/swing), Sat/10, Kenny Rankin (country/rock), Thurs/15, Persuasions (soul/pop), Fri/16, 821 Front St., Santa Cruz, (408) 423-8587

The Princeton: Max Borjoni Orchestra (pop/swing), Fri-Sat, Full Faith and Credit (big band), *continued next page*



Rova Saxophone Quartet members Jon Raskin, Bruce Ackley, Andrew Voigt and Larry Ochs.

Right now, the Rova band members are rehearsing a program to be presented this week at Berkeley's Pacific School of Religion, in which dancers Colleen Mulvahill and Judy Lazaro of the Margaret Jenkins Dance Company will perform original choreography to a Rova composition.

"I know that I'm really influenced by many of the newer poets on the San Francisco scene," Ochs told me. "I relate to what they're saying, and it gives me musical ideas. And Bruce is heavily influenced by dance. He has an idea for a piece right now that he got from a dance performance he saw. In the future, I expect to see more exchange between the different artistic disciplines, with music adopting principles from theater, art and dance."

What direction does the band see its music going? Said Voigt, "They say the musician of the future will be someone who has a thorough understanding of all musics and who will use that understanding to create a completely new music. This would be a fusion music in the pure sense of the word, not just some simulation of rock and jazz together or whatever that word means now. By really knowing a music thoroughly, you are not forced to simply borrow or steal its basic elements, but you can take the essence of that music and another music and another music and fuse them together in a way that changes all of them and produces a completely new musical form."

The Rova Saxophone Quartet plays on Friday, March 9, at the Pacific School of Religion, across from (and sponsored by) 1750 Arch Street, in Berkeley. Tickets are \$4 general, \$2.50 students and \$2 seniors. For details, call 841-0232.

The band plays again Mar. 21, 9 pm, Hotel Utah, Fourth St. at Bryant, SF, \$2, 421-8303; and with A.I.R., Apr. 3-8, 9 and 11 pm, Keystone Korner, 750 Vallejo, SF, \$6 cover, 781-0697.

Bay Area. It seems as though the local critics only want to cover the big national bands who come in from out of town to play Keystone and the Great American Music Hall."

But Ackley declared, "I'd rather talk about our departure from that whole scene. This country is plagued with that kind of commercialism, and we're really trying to be some kind of an alternative."

"We don't believe in the musician as virtuoso. The straitjacket that European classical music and modern American classical music has put on the composers, performers and audiences is that it makes you deal only with how well somebody can play and how many instruments they can play. It forces you to judge music strictly by how complex it is and how difficult it is to play and how demanding it is to listen to."

"Because of this, there have been continual gatherings, especially in the jazz world, of people who are incredible virtuosos, but who have nothing to say musically. It's just like the rock thing in the late Sixties: an overload of all-star bands who were all worse than any one of the individual players in them—artists who could play the shit out of a form but who had nothing to express."

What ideas does the Rova quartet express? Ackley re-

sponded by describing a typical Rova composition, "New Sheets."

"We use the music to paint a picture," he said. "First we start with a very beautiful theme that expands. Then Andrew and I pair up as a duet, and Larry and Jon pair up as a duet. Larry and John play the low bottom horns, and they create this very low, thick bottom color. At the same time, Andrew and I play very sparse upper horns and create a high thin color. So you have this awareness of two duets happening at once, with different kinds of expansion going on in each of them. This creates textures within the improvisation."

"Sometimes one of us will solo against the other three and sometimes we'll alternate solos or duets," he continued. "There's one piece where we go back and forth. First John and I do short solos and these two cut us off. Then they do a short duet and we cut them off, and so on. But every time we cut each other off, we have a different instrument in our hands. We go from two clarinets, to two saporinos, to two sopranos, to two tenors, to two baritones, to two altos, constantly changing colors. So, in the end, there are these very subtle changes in color. When you listen to it on the record, you catch seven seconds of this color and then seven seconds of that color."

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Smoky Mountain Saloon: Folly's Pool, Fri/9, Rockwell, Sat/10, Poker Face (rock), Sun/11-Mon/12, Garcia Bros (rock), Tues/13, Cornell Hurd Band (country/swing), Wed/14, Ball Taylor Band (folk/rock), Thurs/15-Fri/16, 33 S Central Ave., Campbell, (408) 866-8288

Wooden Nickel: Poker Face (rock), Fri/9-Sat/10, audition, Sun/11, Ball Taylor Band (folk/rock), Mon/12, Light Sail, broadcast live over KCSU, Tues/13, Avalon (rock), Wed/14, Glide (gospel/rock), Thurs/15, Streamliner (rock), Fri/16-Sat/17, 2505 The Alameda, Santa Clara, (408) 247-0552

NORTH BAY

The Cabaret: Reconstruction with John Kahn, Merl Saunders, Ron Stallings, Gaylord Birch, Ed Neumeister and guest guitarist Jerry Garcia (jazz/funk), Fri/9, Country Joe and the Fish (country/rock), Red Alert (rock), Sat/10, Dan Hicks (country/swing), Sun/11, community dinner, followed by Starbaby (rock/top 40), Wed/14 poetry, Thurs/15, Hedzoleh Soundz (highlife), Fri/16, 85 La Plaza, Colatai, (707) 795-7622

Inn of the Beginning: the Moonlighters (country/swing), Hans Olson, Fri/9-Sat/10, Eddie Jefferson and Richie Cole's Alto Madness (jazz), Sun/11, Mark Nafitain (blues), Sonny Rhodes Blues Band, Wed/14, the Cramps (new wave), Stilson's Monsters, Thurs/15, Samonte, Tasmanian Devils (rock/reggae), Fri/16, Colatai, (707) 795-9955

The Laguna: Sherri Ekkens and Friends, Fri/9, the Toons (pop), Sat/10, Dana Hubbard (rock/blues), Sun/11, closed, Mon/12, Lennie Anderson, Tues/13, Bob Bradshaw, Wed/14, Connie James and the Lears, Thurs/15, Collins and Levine (folk/rock), Fri/16, 234 S. Main, Sebastopol, (707) 823-5240.

Old Mill Tavern: Best of Friends with Mike O'Neil, Fri/9-Sat/10, open mike with Bill Kirchen and Michael White, Mon/12, The Arrows (rock), Fri/16, 106 Throckmorton, Mill Valley, 388-9595

Rancho Nicasio: Luther Tucker (blues), Sat/10, the Persuasions (soul/pop), Sun/11, Novato Frank Band with John Cipollina and Buddy Cagle (rock), Thurs/15, the Moonlighters (country/swing), Fri/16, 1 Rancheria Rd., Nicasio, 662-2012

Sleeping Lady Cafe: Goodman Bros (rock), Fri/9-Sat/10, Tues/13, Pee Wee Ellis (jazz/funk), Sun/11, Mark Nafitain with Michael Bloomfield (blues), Mon/12, Gary Marx, David Burgin, Wed/14, Back in the Saddle (country/bluegrass), Thurs/15, Hot Mono, Fri/16, 58 Bolinas, Fairfax, 456-2044

Sweetwater: Jules Broussard (jazz/rock), Fri-Sat., afternoon Sun., 153 Throckmorton, Mill Valley, 388-2820

Trident: Ad-Infinity (jazz), Fri/9, Smith Dobson Quartet (jazz), Tues/13, Jon Eriksen Quartet (jazz), Wed/14, Tucki Bailey Quartet (jazz/blues), Thurs/15, New Marin Quartet (jazz), Fri/16, 565 Bridgeway, Sausalito, 332-1334

Yountville Saloon: Born Ready (rock), Fri/9-Sat/10, Calvin Ross and Friends (rock), Sun/11, Boarding House Reach (country/rock), Thurs/15-Fri/16, 6480 Washington St., Yountville, (707) 944-2761

"Iba" stands for "to be announced."

—Susan Barnes

M
MUSIC

ROCK/SOUL

Sha Na Na: fifties rock, with guest artist Jay Leno, Thurs/8 at 8 pm, Fri/9 at 8:30 pm and Sat/10 at 7 and 10:30 pm, Circle Star Theatre, 1717 Industrial Rd., San Carlos, \$7.50, 364-2550 or 982-6550(SF).

The Natives/East Bay Mud: rock dance music, in a benefit for Berkeley Citizens Action, Fri/9, 8:30 pm, Ashkenaz, 1317 San Pablo, Berk., \$3 includes beer, wine and refreshments, 525-5054

Sylvester: soul-pop and disco, black tie optional, Sun/11, 8:30 pm, War Memorial Opera House, Van Ness at Grove, SF, \$5-\$25, 431-3433.

Jimmy Buffet & his Coral Reefer Band/Goodman Bros: rock, Mon/12, 8 pm, Berkeley Community Theatre, Grove at Allston, Berk., \$6.50-\$8.50 at BASS, 845-2308

Gladys Knight & the Pips: soul and pop, Fri/16 at 8:30 pm, Sat/17 at 7:30 and 11 pm, Sun/18 at 6 pm, Circle Star Theatre, 1717 Industrial Rd., San Carlos, \$8.75, 364-2550 or 982-6550(SF)

COUNTRY/FOLK/BLUES

★ **Tattoo:** country and folk, Fri/9, noon, United Nations Plaza, Market at McAllister, SF, free.

Country Joe & the Fish/Dan Hicks/Michael Bloomfield: country and blues, Fri/9, 8 pm, Centennial Hall, 22292 Foothill, Hayward, \$5.50 advance at BASS, \$6.50 door

Irish Rovers: Irish and traditional, Fri/9-Sat/10, 8:30 pm, Paramount Theatre, 21st at Broadway, Oakl., \$5.50-\$7.50, 465-6400.

Rudy Downey & the Kansas City Special: jazzy blues, Sun/11, 2 pm, Marina Music Hall, Fort Mason Bldg. 314, Laguna at Marina, SF, \$2 or PAS voucher, 441-5705.

ETHNIC

Corpo Santo: Brazilian music and dance, Fri/9, 8 pm, Center for World Music, Fort Mason Bldg. 312 (third floor), Laguna at Marina, SF, \$3 general or PAS voucher, \$2.50 students, 848-8989

Sandy Hirschman: original works with tamboura, guitar and drums, Fri/9, 8:30 pm, Mo-

ments Pause, 150 Shoreline Hwy Mill Valley \$5 includes hot tub, 383-3801

★ **El Fayzin:** Moroccan music, on a program with three other bands, Sat/10, noon, United Nations Plaza, Market at McAllister, SF, free

New Latin American Chorus: joins with theater and cultural groups to present a tribute to the music and poetry of Violeta Parra, pioneer of the New Latin American Song Movement, Women's Day, Sat/10, 7:30 pm, in a benefit for the Women's Bldg. celebration International, 3543 18th St., SF, \$3-\$5, 849-2568

Berkeley Gamelan: contemporary Javanese, Balinese, South Indian and African works on traditional instruments, Sat/10, 8 pm, Unitarian Fellowship Hall, Cedar at Bonita, Berk \$3 general, \$1 children under age 12, 526-7041

Dumi & his Rhodesian Marimba Ensemble: African dance music, Sat/10, 8 pm, Center for World Music, Fort Mason Bldg. 312 (third floor), Laguna at Marina, SF, \$3 general or PAS voucher, \$2.50 students, 848-8989

Sukay: Andean folk music, on authentic instruments, Sat/10, 8:30 pm, Herbst Theatre, Van Ness at McAllister, SF, \$5.50-\$6.50, 431-3433

El Teatro Coco Santos: Afro-Cuban music and dance, Sat/10, 8:30 pm, Gumption Theatre, 1563 Page, SF, \$3 general, \$2.50 students.

Batucaje: Afro-Brazilian music and dance, directed by Jose Lorenzo, Sat/10, 9 pm, Everybody's Creative Arts Center, 354 21st St., Oakl., \$3, 451-1230

Hagalim/Ne'urim/Aml: Jewish folk music and dance, at an Israeli Purim party, Sun/11, 8 pm, Ashkenaz, 1317 San Pablo, Berk., \$2.50, 525-5054

JAZZ / SWING / AVANT GARDE

U.C. Jazz Band: swing and Forties' dance music, on a program with the Decibelles and the U.C. Men's Octet, "Get Back in the Swing," featuring dance and costume contests, Fri/9, 8 pm, Pauley Ballroom, U.C. Berk., \$4 advance at BASS, \$3 students and day of the show, 642-7477

Rova Saxophone Quartet: new music and jazz improvisations by John Zort, Larry Ochs and the group, with two dancers from the Margaret Jenkins Studio, Fri/9, 8:30 pm, Pacific School of Religion, across from 1750 Arch Street, Berk., \$4 general, \$3 students, \$2.50 seniors, 841-0232

Robert Hughes: "Gil Insetti," an original dance-music work, presented in collaboration with dancer Margaret Fisher, Fri/9-Sat/10, 8:30 pm, ODC Performance Gallery, 223 Mississippi, SF, \$3 or PAS voucher, 863-6606 (reservations advised)

★ **City Celebration:** John Gruntfest Group, Jesse Foster Band and Peach Reasoner (Sat/10), the Keystone Quartet (Mon/12) Chris Amberger Trio and Larry Kasson (Tues/13), the Pee Wee Ellis Assemble (Wed/14), Living on the Inside (Thurs/15) and Earthworks (Fri/16), noon, United Nations Plaza, Market at McAllister, SF, free.

Frankie Mann: thesis for the Center for Contemporary Music, Sat/10, 8 pm, Mills College Concert Hall, Seminary at MacArthur, Oakl., free, 632-2700 ext. 247 or 288

Foothill Jazz Ensemble: closing concert for the Foothill Jazz Faire, program also features top-rated bands from the day's competition, preceded by a performance by the Santa Clara County Honor Jazz Band, directed by Roy Synder (noon, free), an all-day workshop (9 am-5 pm), Sat/10, concert at 8 pm, Foothill College Theatre, 12345 El Monte Rd., Los Altos Hills, \$3 general, \$1.50 students and seniors, 948-4444

Lowell Big Band: swing and Forties' dance music, with dance contests and ballroom dance lesson, come in costume, Sat/10, 9 pm, Mandala Ballroom, 603 Taraval, SF, \$3.50 advance, \$4.50 day of the show, 552-4990

Bobby Hutcherson Quartet: progressive jazz, with keyboardist George Cables (tentative), Sun/11, 4:30 pm, Pete Douglas Beach House, Miramar Beach, off Hwy 1, Half Moon Bay, \$4, 726-4143

Don Lewis: electronic synthesizer, Mon/12, 8 pm, First Unitarian Church, Franklin at Geary SF, \$4 general, \$3 students and seniors, 776-4580.

Mixed Bags: jazz, blues and swing by vocalist Cathi Walkup and pianist Lutz Indeksi, Wed/14, 7:30 pm, Intersection, 756 Union, SF, \$2, 397-6061

Dizzy Gillespie: jazz trumpet, Fri/16, 8 pm, Memorial Auditorium, Stanford University, \$5.50-\$7.50, 497-4317

RECITALS

Walter Ayres & Artis Wodehouse: violin and piano recital of sonatas by Debussy, D'Indy, Leclair and Saint-Saens, Fri/9, 8:30 pm, Old First Church, Van Ness at Sacramento, SF, \$3 general or PAS voucher, \$2 students and seniors, 776-1535

Jeanna Wearing & Alden Gilchrist: soprano and piano recital of works by Handel, Beethoven, Debussy, Malcolm Williamson and Brahms, with cellist Jan Gauder and violinist Dan Smiley, Sat/10, 8:30 pm, Montgomery Chapel, Bolinas at Richmond, San Anselmo, \$3 general, \$2.50 students, \$2 seniors, 841-0232

Rami Levin: performs works by Douglas Dutton and original pieces on piano and oboe, Sun/11, 2:30 pm, Trinity Methodist Church, Dana at Durant, Berk., \$2, 848-7286

Joanne Condryn: soprano recital, presented as part of the Amor Musica series, Sun/11, 3 pm, Cole Hall, Medical Sciences Bldg., UCSF, 513 Parnassus, SF, \$3 general, \$1.50 students and seniors, 666-2019

Branko Sepcic: piano sonatas by Beethoven, Grieg, Mazurkad, Vatroslav Lisinski, Chopin and Schumann, Sun/11, 4 pm, Old First Church, Van Ness at Sacramento, SF, \$3 general or PAS voucher, \$2 students and seniors, 776-5552

Charles Bradley: organ recital of works by Herbert Howells, J. S. Bach, Leo Sowerby, Franck and Healey Willan, Sun/11, 5 pm, Grace Cathedral, Taylor at California, SF, \$2, 776-6611

MUSIC / CLASSICAL CONCERTS

Maurizio Pollini: piano works by Schumann and Chopin, Sun/11, 8 pm, Zellerbach Auditorium, UC Berk \$5-6 general, \$4-5 students, 642-9988

Anna Carol Dudley & Tom Buckner: soprano and tenor duets by Rossini, Schumann and Dallapiccola, Sun/11, 8 pm, Belllove house, 156 Tunnel Road, Berk, benefit for Women for Peace, \$3.50 general, \$2.50 students, 524-2062

Augustin Rios: gypsy guitar music and dances from Spain, Sun/11, 8 pm, Open Theater & Cafe, 441 Clement, SF, \$3.50, 367-8403

Daniel Adni: piano works by Beethoven, Brahms, Debussy and Liszt, Tues/13, 8 pm, Kresge Auditorium, Stanford University, \$6 general, \$3.50 students, 497-4317

Lloyd Gowan: flute works by Bach, de Breville, Muczynski and Prokofiev, Tues/13, 8 pm, Herbst Theatre, Van Ness & McAllister, SF, \$3-5, 421-1000

Ellen Kerrigan & Craig Jessop: soprano and baritone recital of operatic arias by Mozart, Donizetti and Gershwin, Wed/14, noon, California Hall, Polk and Turk, SF, 50¢ 861-4008

Joan Benson: lecture-recital of clavichord and early piano, Wed/14, 3 pm, de Bellis Collection, Leonard Library, sixth floor, SF State campus, Holloway near 19th Ave., SF, free, 564-1667

Gordon Pratt: lute works by Dowland, Ortiz, Gallilei, Kapsberger and Hottelierre, Thurs/15, 8 pm, Hellman Hall 1201 Ortega, SF, free, 564-8086

Barbara Beisch & James Nightingale: accordion recital, Thurs/15, 8 pm, Exploratorium, 3601 Lyon, SF, \$2 or PAS voucher, 563-7337

Elly Stone: vocal recital, Thurs/15 and Sat/17, 8:30 pm, Herbst Theatre, Van Ness at McAllister, SF, \$5-10-10-50, 421-1000

CHAMBER

Kuyken Quartet: Baroque music, Fri/9, 8 pm, Hertz Hall, UC Berk, \$5 general, \$3 students, 642-0212

Vienna Chamber Musicians: in concert, Fri/9, 8 pm, Dinkelspiel Auditorium, Stanford University, \$6, 497-4317

★ SF Conservatory Chamber Players: works by Beethoven, Poulenc & Brahms, directed by Hotellerie and others, Fri/9, 8 pm, Marina Music Hall, Bldg 314, Fort Mason, Marina at Laguna, SF, free, 564-8086

★ Baroque Music & Dance: with harpsichordists Alan Curtis and Laurette Goldberg, flutists Robert Claire and Janet See, choreographer Shirley Wynne and dancers Ron Taylor and Ann Jacoby, Sat/10, 8 pm, Concert Hall, UC Santa Cruz, Sun/11, 4 pm, Hellman Hall, 1201 Ortega, SF, both concerts \$1, 367-9432

Nouveau Quintet: in concert, Sun/11, 3 pm, East Bay Center for the Performing Arts, 339 11th St., Richmond, \$3.50, 234-5624

Sanford, Paras & Wardenburg: Italian estampies, French troubadour songs and Spanish cantigas with soprano Sally Sanford, Jason Paras, vielle, and Mark Wardenburg, lute and rebec, Sun/11, 8 pm, Church of the Advent, 261 Fell, SF, \$3 general, \$2.50 seniors and students, PAS vouchers

★ SF Conservatory Players: works by Beethoven, Poulenc and Brahms, directed by Joan Gallegos, Mon/12, 8 pm, Convent of the Sacred Heart, 2222 Broadway, SF, free, 564-8086

★ Laurette Goldberg: directs piano, string and woodwind ensemble in works of C.P.E. Bach, Tues/13, 8 pm, Hellman Hall, 1201 Ortega, SF, free, 564-8086

★ Ortega Ensemble: works by J.S. Bach, W.F. Bach and Boismortier, Wed/14, 8 pm, Hellman Hall, 1201 Ortega, SF, free, 564-8086

ORCHESTRAL/CHORAL

SF Symphony: works by Erb, Mozart and Brahms, featuring pianist Joseph Kalichstein, conducted by David Ramadano, Fri/9-Sat/10, 8:30 pm, children's concert of works by Berlioz, Stravinsky and Copland, recommended for fourth- through eighth-graders, conducted by David Ramadano, Fri/9, 10:45 am (\$2), works by Purcell, Vaughan Williams, Schumann and Chavez, featuring pianist Misha Dichter, guest conducted by Leonard Slatkin, Wed/14 and Fri/16 at 8:30 pm, Thurs/15 at 2 pm, War Memorial Opera House, Van Ness at Grove, SF, \$4-50-\$14, 431-5400

Foothill Chorale & Madrigal Singers: renaissance-to-contemporary music, Fri/9, 8 pm, Foothill College Theatre, 12345 El Monte Rd., Los Altos Hills, \$3 general, \$1.50 students and seniors, 948-4444

San Jose Symphony: conducted by George Cleve, works by Beethoven and Prokofiev with guests from the SF Ballet, Fri/9-Sat/10, 8:30 pm, Center for the Performing Arts, 255 Almaden, San Jose, \$8-12 general, \$6 students, (408) 287-7383

Oakland Symphony: works by Ravel, Robert Helps and Schumann, featuring pianist Richard Goode, conducted by Harold Farberman, Sat/10, 11 am, Paramount Theatre, 21st at Broadway, Oakland, \$4-\$10, 465-6400

SFCM Preparatory Chorus: works by Dowland, directed by Ruby Pleasure, Sat/10, 2 pm, M.H. de Young Memorial Museum, Golden Gate Park, near 8th Ave. at Fulton, SF, \$1 general, 50¢ youth ages 12-17, children and seniors free, 558-2887

Collegium Musicum: sacred music of William Byrd, directed by Philip Brett, Sat/10-Sun/11, 8 pm, Hertz Hall, UC Berk, \$2 general, \$1 students, 642-9988

Cal Chamber Singers/University Singers: in concert, directed by Harry Carter, Sat/10, 8:15 pm, University Theatre, Cal State, Hayward, \$2 general, \$1 students and seniors, 881-3724

Berkeley Chamber Orchestra: in concert, featuring cellist Robert Grant, Sat/10, 8:15 pm, Jewish Community Center, 3245 Shattuck, Oakland, \$2.50 or PAS voucher, 530-8652

Stanford Chamber Orchestra: works by Vivaldi, Mozart and Schubert, presented in honor of Founder's Day, conducted by Andor Totth and accompanied by organist Herbert Nanney, Sun/11, 2:30 pm, Memorial Church, Stanford University, free, 497-3812

Master Sinfonia: works by Haydn, Antonio Salieri, Malcolm Arnold and Ibert, featuring flutist Mimi Carlson, oboist Nancy Powell and violinists Rebecca Bazarich and Sharon Seeley, conducted by John Mortarotti, Sun/11, 8 pm, Foothill College Theatre, 12345 El Monte Rd., Los Altos Hills, \$2 general, \$1 students and seniors, 948-4444

★ University Symphony Orchestra: prize-winning work from the 1979 student composition competition, plus pieces by the department's composition seminar, conducted by Michael Senturia, Wed/14, noon, Hertz Hall, UC Berk, free, 642-0212

UC Concert Band: original music for wind instruments, including a premiere Japanese work, featuring pianist Marvin Tartak and the University Chorus, conducted by James Berdahl, Fri/16, 8 pm, Hertz Hall, UC Berk, \$2 general, \$1 students, 642-9988

Oakland Symphony Pops: works by Pankow, Stevie Wonder, Smalls, Legrand and Gershwin, featuring guest pianist and conductor Peter Nero, Fri/16, 8:30 pm, Paramount Theatre, 21st at Broadway, Oakland, \$4-\$8, 465-6400

OPERA
The Lamplighters: Gilbert & Sullivan's "Patience," directed by Orva Hoskinson, with the Lamplighters Orchestra, conducted by Gilbert Russak, presented as the opening production in the company's 20th season, plays Fri-Sat, at 8:30 pm through Apr. 7, with matinees Mar. 11, 25 and Apr. 1 at 2:30 pm, Presentation Theatre, Turk near Masonic, SF, \$6-\$7.75, \$3-\$4.50 students and seniors, 752-7755

Diablo Light Opera: Romberg's "The Student Prince," staged by Rhoda Klitsner and directed by Chris Christensen, plays Fri-Sat, through Mar. 17, with a Sun. matinee March 11 at 2:30 pm, plus a Thurs. evening performance Mar. 15, night shows at 8:30 pm, Civic Arts Theatre, 1641 Locust, Walnut Creek, \$5 general, \$4 students and seniors, 939-0355

"X-Isles": a pop opera, accompanied by four-piece band, followed by a pop fantasy fashion show, Sat/10-Sun/11, 8 pm, LightHouse, 65 Lovell, San Rafael, \$6, 456-4073

Chinese Opera: Fri/9-Sat/10, Palace of Fine Arts, Bay at Lyon, SF, call 921-9968 for ticket information

Classics West: debut performance, with soprano Sally Evinger, mezzo-soprano Marietta Tassos, tenor Peter Lewis and baritone Allen Barker, accompanied by pianist Janice La Borda, Fri/16, 8:15 pm, Thousand Oaks Center, 1821 Catalina, Berk, \$3 or PAS voucher, 526-7934

NOTES
Marimba Master Class: conducted by

Dumi and his Rhodesian marimba ensemble, Sun/11, 1-5 pm, Center for World Music, Fort Mason Bldg. 312 (third floor), Laguna at Marina, SF, \$10, 848-8989

★ "Musicians on Music": a presentation using recordings from the Stanford Archive of Recorded Sound of interviews and performances by such artists as Wanda Landowska, Isaac Stern, Maria Callas and Sir Thomas Beecham, led by Ted Fagen and Barbara Eick, Sun/11, 8 pm, Annenberg Auditorium, Stanford University, free, 497-3812

Rock Music Video: an anthology of tapes from "Pacific Time Magazine," featuring "De-evolution with Devo," "Swami from Miami" and "Bammies," presented by Fabrice Florin, Sun/11, 8 pm, Video Free America, 442 Shotwell, SF, \$2 or PAS voucher, 648-9040

★ Opera Art Exhibit: antiques, properties and relics pertaining to the operas to be

continued next page



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CLASSICAL CONCERTS

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SAN FRANCISCO SYMPHONY, Edo de Waart, music director. At War Memorial Opera House, SF. Zellerbach Hall, Berk., and Flint Center, Cupertino, through May 27. Information: 431-5400

HOW TO BE VERY, VERY POPULAR. By Frankie Mann. At OOC Performance Gallery, 223 Mississippi, SF, the second weekend of every month through June. Information: 863-6606

DUYKERS THE FIRST. By George Coates. At Intersection Theatre, 756 Union, SF, Thurs-Sat through March 31. Information: 845-3180.

The San Francisco Symphony is currently two-thirds of the way through its annual procession of guest conductors, an interval that lasts ten weeks this year until Eno de Waart, the orchestra's music director, returns at the end of March. So far, among the concerts led by guest conductors, only Nikolaus Harnoncourt's appearance last week generated the same kind of excitement as de Waart's performances earlier in the season.

The appeal of the all-Bach concert presented by Harnoncourt lay both in the program—four secular works emphasizing the lyrical, exuberant side of Bach—and the attention Harnoncourt, an authority on Bach and the director of the Concentus Musicus, an early-music ensemble in Vienna, brought to it. The Feb. 28 performance, the first of four, had some flaws: the opening work on the program, the Brandenburg Concerto No. 1, had some ragged edges that may have been due to insufficient rehearsal and the soprano soloist, Gaelyne Gabora, sang off-key in parts of the second work, Cantata No. 202 ("Wedding Cantata"). Nevertheless, the concert provided an absorbing evening of melodic invention, contrasts in dynamics and pleasing combinations of instruments, such as oboes, horns and violins in the Brandenburg Concerto No. 1 and violas and violas da gamba in the Brandenburg Concerto No. 6. The woodwind playing in the first two pieces was particularly good.

Michael Tilson Thomas, of the Buffalo Philharmonic, brought San Francisco one of the most engaging works of the season in the Jan. 24-27 program: Olivier Messiaen's "Trois Petites Liturgies de la Presence Divine" ("Three Small Liturgies of the Divine Presence") of 1944, for orchestra and



Michael Tilson Thomas and George Duykers in "Duykers the First"

women's voices. The work's power lies in its combination of originality and intensity of purpose, an effect that was only enhanced by the experience of seeing it performed in the scale and formality of a symphony concert. The three liturgies of the piece are poetic texts the composer compiled from Biblical and other sources. His idiosyncratic orchestration includes not only

his trademark transcriptions of bird-songs, but also several elements that seem to presage contemporary avant-garde music, including Eastern rhythmic patterns, the use of metallic percussion instruments such as the vibraphone and the use of the Ondes Martenot, an early electronic keyboard instrument.

The high point of recent weeks, however, was Dame Janet Baker's contralto solo in Ernest Chausson's "Poeme de l'Amour et de la Mer" (Poem of Love and the Sea) in the Jan. 10-13 concerts conducted by de Waart. Written in 1893, the piece is a pair of poems, orchestrated in a late romantic style that verges on sentimentality and, indeed, lapses once or twice into the musical equivalent of purple prose. But Baker brought to it a dignity and richness of tone, matched by a similar integrity in the orchestra, that transcended any extravagance in the piece.

Violinist Ruggiero Ricci's appearance with the symphony in de Waart's Jan. 3-7 concerts marked the return of a native. The son of an Italian immigrant trombonist, Ricci was born in San Francisco and made his debut in the city 51 years ago at the age of nine. Shortly afterward, he moved to New York to pursue his training. Much of his fame rests on his extraordinary technical skill, sometimes said to follow in the tradition of Paganini and other Italian virtuosos. In his appearance here, his skill shone not so much in his scheduled solo, Edouard Lalo's rather light "Symphonie Espagnole" but in the two encores (different for each performance) he played at the close of each concert. The Jan. 3 encores were a spectacular set of Paganini variations featuring pizzicato playing and two-part melodies and a transcription of a Tarrega guitar piece.

Frankie Mann, a San Francisco composer, sustained the same kind of intensity the Messiaen "Liturgies" offered for about half of her "How to Be Very, Very Popular" at the ODC Performance Gallery in San Francisco Jan. 12. Performed as a solo by the composer, the piece is a multimedia

combination of songs, synthesizer and electric keyboard sounds, taped voices and music and colored slides of Northern California scenes. It is loosely based on an entertaining scenario about two unconventional women—a take-off on a TV movie—that the composer described in a one-page handout to the audience.

In the first half of the performance, Mann's lyrics, keyboard and synthesizer playing and slides merged into an evocative flow of sounds and images. The second half, however, lapsed into a less imaginative collage of taped noise.

★ ★ ★

George Coates's *Duykers the First*, which opened at Intersection Theatre in San Francisco Feb. 22 and runs through March 31, is a performance piece in which the performer is better than the piece. Created by Coates as a solo for John Duykers, a local opera singer and musician, the work is a series of snippets of performance: bits of songs, monologues and piano and flute passages executed by Duykers, interspersed with fragments of recordings played on an onstage CB radio, tape recorder and cassette recorder. The piece is the kind of work in which the execution, presented almost as an abstract design, rather than the content, is intended to be the work of art: Duykers performs primarily at rather than to the audience and the episodes lack much logical connection, although the frequent juxtaposition of recorded and live voice provides a certain unity.

Duykers has both a good tenor voice and an excellent stage presence. He did an admirable job of plunging from one episode to another, whether it was crooning to a rolled-up bedspread held in his arms or, in the funniest part of the piece, conversing on CB with a voice named Jezebel about the relative merits of opera and disco. But the episodes themselves were too often tedious or merely raucous, providing too flimsy a structure for Duyker's talents. As an abstract collage of bits of performance, the piece fails to provide esthetic satisfaction.

—Julia Cheever

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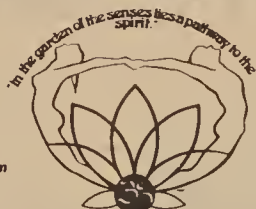
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THEATER / WINSTON TONG

continued from previous page

presented this season by Spring Opera Theater, including Verdi's "La Traviata," Britten's "Death in Venice," Offenbach's "La Perichole" and Musgrave's "Mary, Queen of Scots," taken from the archives of the SF Opera, continues through Mar., Main Library (second floor), Larkin at McAllister, SF, free, 558-4010

★ Indicates general admission of \$1 or less.
—Susan Barnes



THEATER

PREVIEWS

"Magnetic Kisses": Magic Theatre presents Wolfgang Bauer's hallucinatory crime thriller about a writer's madness, directed by John Lion, production opens Fri/23 and plays Thurs-Sun, 8:30 pm, with previews Wed/14-Sat/17, 8:30 pm (\$4), Fort Mason, Bldg. 314, Laguna at Marina, SF, \$5 general, \$4 seniors and students, or PAS voucher, plus \$2.50, 885-9928

"Cement": the Berkeley Stage Company presents the American premiere of East German playwright Heiner Muller's drama about the changes in the Russian peasant class immediately following the 1917 Revolution, directed by Sue-Ellen Case, production opens Thurs/22 and plays Thurs-Sun, 8 pm, through April 29 (except April 15), with previews scheduled Thurs/15-Sun/18, 8 pm (\$2.50), 1111 Addison, Berk., \$4-\$5 general, \$1 discount for students, seniors and the unemployed, or PAS vouchers, 548-4728

BOUND FEET (REFORMED)

by Winston Tong, Eureka Theater, Market and 16th Streets, SF, March 9 and 10, midnight, 863-7133.

Everything you've heard about Winston Tong is true. Last year he performed for a weekend at New York's La Mama and won the Village Voice's Obie Award (the counterculture's Oscar). He is still remembered. In a recent Voice, Eileen Blumenthal, reviewing a Polish theater troupe (Cricot 2), writes, "Its images have a sharpness and resonance that I have encountered very few times before—in the work of the Open Theater, Grotowski, Winston Tong." That's heady company. We have here the making of a legend. Our native son goes on an international tour after his stint at the Eureka Theater. This time the myth-making machinery may appropriate him altogether. Do see him while you can. Winston Tong is a genius.

Be warned, though, *Bound Feet* lasts a scant half hour. It is not a play in any conventional sense, but a performance piece incorporating film, mime-like ritualized acting and—most exquisitely of all—puppets. Its subject is the lapsed, freakish Chinese practice of binding girls' feet until they turned under. Elegantly shod, the feet resembled the delicate stumps of deer. But quite unlike deer, the women could only hobble, and for short distances, with the help of servants. Their feet hurt them the rest of their lives. The crippling was, of course, irreversible.

Tong has fashioned a dreamlike, spellbinding piece—a wizard's world—from this most civilized of barbarisms. As the

OPENINGS

"Hothouse": Julian Theatre presents the West Coast premiere of Megan Terry's drama about three generations of strong, life-loving women from a small fishing town in Washington, directed by Marian Hampton, production opens Thurs/15 and plays Thurs-Sat., 8 pm, plus Sun., 3 pm, through April 7, with previews Tues/13-Wed/14, 8 pm (\$2), 953 De Haro, SF, \$3.50-\$4.50 general, \$1 discount for students and seniors, or PAS voucher, 647-8098

"Hello and Goodbye": Studio Eremos presents Athol Fugard's comedy, about the reunion of a brother and sister after their father's death, directed by Anne Sessions, production opens Fri/9 and plays Fri-Sun, 8:30 pm, through April 1, Project Arlaud, 401 Alabama, SF, \$3.50 or PAS voucher, 552-3541

ONGOING PRODUCTIONS

"The Visit": American Conservatory Theater presents Friedrich Durrenmatt's drama about the world's wealthiest woman who returns to the town that humiliated her years before, seeking vengeance, the production plays in repertory Mon-Thurs., 8 pm and a Sat. matinee, 2:30 pm (\$7-\$10), Fri-Sat., 8:30 pm (\$8-\$11), plus a Wed. matinee at 2 pm (\$6-\$9), through May 29, Geary Theater, Geary at Mason, SF, call 673-6440 for individual performance dates

"Li'l Abner": Willows Theatre presents the musical comedy based on Al Capp's cartoon town of Dogpatch and its hillbilly residents, production opens Fri/9 and plays Sat/10, Fri/16-Sat/17, Thurs/22-Sat/24, Thurs/29-Sat/31, 8 pm, plus Sun/18 and Sun/25, 2 and 7:30 pm, Willows Theatre, 1975 Diamond, Concord, \$4-\$5 general, \$3-\$4 seniors and students, 798-6525

"Hosea": the Palo Alto Players present R. Jeffrey Patnaude's rock musical, a modern-day morality play in which good (the prophet Hosea) does not completely vanquish evil (the anti-Christ Baal), directed by David Montfiori, with musical arrangements by Don Harris, production opens Fri/9 and plays Fri-Sat., 8:30 pm, Wed-Thurs., 8 pm and Sun. at 2:30 pm, through

March 31, Palo Alto Community Theatre, 1305 Middlefield, Palo Alto, \$7, 324-1933.

"Toys in the Attic": SF Repertory Company presents a return engagement of its well-received production of Lillian Hellman's drama directed by Michelle Truffaut and starring the original cast of the last summer's production, playing Fri-Sun., 8 pm, through March 18, 4147 19th St., SF, \$4.50 or PAS voucher, 863-4859

"The Tavern": Berkeley Repertory Theatre presents George M. Cohan's mystery-comedy set in a tavern on a stormy night, where a vagabond, a confused woman and the state governor and his wife all seek shelter, directed by John Raymond Friemann, productions plays Tues-Sat., 8 pm, Sun., 2 and 7 pm, through April 15, 2980 College, Berk., \$5.50-\$8, 845-4700

"The Play's the Thing": California Actors Theatre presents Ferenc Molnar's play, playing Tues-Fri., 8 pm, Sat., 2, 5 and 8:30 pm, Sun. at 7 pm, Old Town Theater, 50 University, Los Gatos, \$4.75-\$9.75 general, student rush (five minutes before showtime), \$3.25, (408)354-6057

"Duykers the First": Actor-vocalist John Duykers stars in the world premiere conceived and directed by George Coates, an experimental performance artist, production plays Thurs-Sat., 8 pm, through March 31, Intersection Theater, 756 Union, SF, \$3.50 or PAS voucher, 845-3180

"The Old Lady Shows Her Medals": Jack Anderson directs J. M. Barrie's play set in World War I, production plays Fri-Sat., 8 pm, in an open-ended engagement, Open Theatre and Cafe, 441 Clement, SF, \$3.50, 386-3086

"Diocletian and Sebastian": Gay Community Center presents the premiere of Seth Dennis Santos's allegory about sex, religion and political intrigue, directed by Dennis Padden, production plays Thurs-Sun., 8 pm, through March 31, 330 Grove, SF, call 863-9890 for ticket information.

"Harvey": Marin Actors Company presents Mary Chase's gentle comedy about eccentric Elwood P. Dowd and his 8-foot tall, invisible rabbit friend, directed by Don Carr and Ann Armour, production plays Fri-Sat., 8:30 pm, through March

THEATER

DOUG SHAFFER

"BOUND FEET": WHAT PAIN IS SUFFERED IN THE NAME OF LOVE

audience lights dim and the stage slowly brightens, our attention tilts from ourselves to the inconspicuous Tong, who has been fretting with his props, as he spreads a white cloth. He wears black, oriental garb and a black scarf around his head. His face is masked over with flat white makeup except for delicately inked-in, beestung lips. His—her—impassivity hardly varies but seems at times to be won at greater cost.

What follows is hard to sort out later, to remember in sequence. He bangs a gong with irritating near-regularity. Sad, ethereal music by Erik Satie is played (by Reinbert de Leeuw). Several films (by Bruce Geduldig) are projected high above the stage. In one, the old woman who is Winston Tong—but nearer and bigger than he is on stage—walks alongside a wall. Just that, but he falters, leans, staring at the camera with the mute grace and force of a Lillian Gish. To walk 20 feet takes an eternity. Time, distance, is experienced differently by the halt.

Tong displays the same cogency in a second film where he seems pinioned on a bed. He appears to be in pain. He rocks weakly, twisting his head from

side to side, looking up at us and away again, imploring us to help or to leave. Eventually the same ambiguous movements and supplication take on another cast of feeling. That might not be pain but pleasure, not revulsion but surrender—a half-unwilling lovemaking. The camera has assumed the vantage of rapist.

Onstage he ritually washes his feet in a tiny basin. He dries them, powders them, and throws out a snaking length of torn, bandage-like cloth. He ties one end to his toe and winds it from toe to ankle, tight, continuing until both feet are bound. He rises unsteadily, gripping the back of the chair, and hobbles around it.

Best of all are the puppets, a man and a woman, that Tong himself (who else?) made and manipulates. Their faces appear to be porcelain, their bodies stuffed muslin, like pillows or ragdolls. They measure about two feet long, with elegantly elongated proportions. They are unclothed and the man hastens genitalia.

(They're obviously irreplaceable. Does Tong live in a secure place? If he doesn't, does he keep them somewhere else; and if he does, how can he bear to be

THEATER

17, San Rafael Improvement Club, 5th St. at H St., San Rafael, \$3, 453-9955

"Sight Lines": Magic Theatre presents Mark Eisman's drama about the real and allegorical effects and experiences of blindness, production plays Thurs-Sun, 8:30 pm through March 25, Fort Mason, Bldg 314, Laguna at Marina, SF, \$5 general, \$4 students and seniors or PAS voucher, 885-9928

"OmegAlpha": Dr. Wayne Rood presents the world premiere of his arrangement of the apocalyptic vision of the first century mystic, John, based totally on the last book of the New Testament, the production features laser beams, synthesizer music, choral speaking, dance and drama, playing Thurs-Sat, 8 pm, Sun, 7:30 pm, through April 8, Trinity Center, Dana at Durant, Berk., \$3.50, \$1 discount for students and seniors or PAS voucher plus \$1, 848-0528

"Two Gentlemen of Verona": Wm. Shakespeare & Friends, a new theater company, presents Shakespeare's comedy as its first production playing Thurs-Sat, 8 pm and Sun, 7:30 pm, through April 22, The Olde Venetian Bakery Theater, 2202 Powell, SF, \$2.75-\$3.25, 431-7600

"In Splendid Error": Oakland Ensemble Theatre presents William Branch's historical drama about abolitionist John Brown and black leader Frederick Douglass and the tragic siege at Harper's Ferry, West Virginia. Directed by Sandra L. Richards, production plays Thurs-Sat, 8:30 pm, and Sun, 5:30 pm, through March 18, 660 13th St., Oakl., \$3.50-\$5, 832-8030

"Wine in the Wilderness": Black Repertory Group presents Alice Childress's drama about the need for black identity in Harlem of the Sixties, directed by Jan Taylor Blythe, playing Thurs-Sat, 8:15 pm, through March 24, 1719 Alcatraz, Berk., \$3.50 general, \$2 students, 99¢ seniors, 547-9412

"The West Street Gang": Theatre Rhinoceros, a two-year-old gay theater company, presents Doric Wilson's comedy about the gay bar scene in New York, directed by Allan Estes, production plays Thurs-Sat, 8 pm, through March

31, Black and Blue (a gay bar), 8th St. at Howard, SF, \$4 (includes a drink from the bar), 621-3911

"Alice in Wonderland & Through the Looking Glass": the former Bureau of Western Mythology has now changed its name to Bay Theatre Collective. The group presents its latest production, the well-known Lewis Carroll tales, production plays Fri-Sat, 8:30 pm, Sat, 2 pm, Sun, 7:30 pm, through March 25, Bldg 310, Fort Mason, \$3.50 general, \$2.50 children under 12, Laguna at Marina, SF, 658-2132

"Rosencrantz and Guildenstern are Dead": Actors' Ark Theatre presents Tom Stoppard's drama about Hamlet's two treacherous friends, directed by Ugo Baldassari, production plays Thurs-Sat, 8:30 pm, through March 24, Epic West, 2640 College, Berk., \$4.50 general, \$3.50 students and seniors, or PAS voucher, 549-1844

"Hotel Universe": StageGroup Theater presents Philip Barry's play about the lost generation of young rich Americans during the Jazz Age and a transformation that takes place above the Mediterranean, directed by Wendell Phillips. This is the first production in StageGroup's new downtown theater, on the site of the old San Francisco Press Club, production plays 8:30 pm, through March 31, 449 Powell, SF, \$3.50 or PAS voucher, 433-1226

"The All Night Strut": Fran Charnas conceived, directed and choreographed this salute to the music of the Thirties and Forties, performed by four singer/dancers direct from a long engagement in Boston, performances are scheduled Tues-Thurs, 8 pm and Sun (\$8.50-\$9.50) 7:30 pm, and Fri-Sat, (\$9.50-\$10.50) 7:30 and 10 pm, through March 18, On Broadway Theatre, 435 Broadway, SF, call 398-0800 for ticket information.

"The 5th of July": American Conservatory Theatre presents the West Coast premiere of Lanford Wilson's comedy-drama about a reunion of Sixties radicals from Berkeley, production plays in repertory, Mon-Thurs, 8 pm and Sat, matinee at 2:30 pm (\$7-\$10), Fri-Sat, 8:30 pm (\$8-\$11), plus a Wed. matinee at 2 pm (\$6-

\$9), through March 23, Geary Theatre, Geary at Mason, SF, call 673-6440 for individual performance dates

"Cascando": Theater/Krysiak presents its adaptation for the stage of the original radio play by Samuel Beckett, production plays Thurs-Sat, 11 pm, through March, Intersection, 756 Union, SF, 397-6061

"The Lion in Winter": The Unicorn Stage Company presents its first SF production, James Goldman's drama about Henry II, and his queen, Eleanor of Aquitaine, and their three sons, Richard the Lionhearted, Geoffrey and John, production plays Fri-Sat, 8 pm, in an open-ended engagement, 141 Leavenworth, SF, \$4 or PAS voucher, 648-9186

"Will Auntie Face Justice?": the new bilingual (Chinese-English) play set to music features kung fu, exotic animals and costumes, production plays Fri-Sat, 8 pm, Sun, 2:30 pm, through March 25, Buddha's Universal Church, 720 Washington, SF, \$6-\$10 reserved, \$5 general, 982-6116

"Manifesto": Lilith, A Women's Theater Collective, presents Dacia Maraini's Italian play about a teeny working-class girl growing up in modern Italy, directed by Terry Baum, production plays Fri-Sun, 8 pm, through March 18, Bethany Church, 1268 Sanchez, SF, production reopens March 23 and plays Fri-Sun, 8 pm, through April 1, Live Oak Theatre, 1301 Shattuck, Berk., \$3 or PAS voucher, free childcare, Fri, 824-6298, or 647-5289

"Bardo": Yaffa Corteen performs her solo dance theater piece about the journey from death to life, based on the Tibetan Book of the Dead, production plays Fri-Sat, 8:30 pm, through March 31, The Performance Space, 1350 Waller, SF, \$3 or PAS voucher, 285-3719

"The Magician": Theatre of All Possibilities presents Alexander Horn's play about that eternal subject, the struggle between good and evil, directed by Sharon Gans-Horn, production plays Fri-Sun, 8:30 pm and continues in an open-

continued next page



Winston Tong has created a dream-like, spellbinding piece about the civilized barbarism of footbinding.

We remember now that it was "love" Winston invoked in his spoken introduction. We must not forget, he said, what pain is suffered in the name of love. After the performance my friend and I argued—with a heat that surprised us—how love entered into this equation of sexual bondage, of literal crippling, of turning life into a thing. I argued that the audience supplies the political context and that the piece was a tough, persuasive statement about the subjugation of women. My friend argued that "love" helped condone the practice.

Here is the resonance Blumenthal remembers: a week later I'm still brooding about this. Were men the puppeteers or puppets themselves? Tong uses a recording of two women, apparently a mother and daughter, speaking Chinese. Eventually the mother begins scolding her daughter, who begins to cry. It is distressingly clear that the girl's feet are being bound and that her mother has moved beyond sympathy, beyond criticism of the practice. Yet, horribly, almost unthinkable, love must have existed along with bound feet.

The use of film, the mask of makeup, the puppets—all these distortions of life into things, are perfectly apt for this meditation on bound feet. In a way, it reduces the horror by making it understandable, approachable. We petrify life all the time. That's the nature of art and language. There's good in it and appalling bad. Winston Tong's genius is that he makes us marvel at the nature of art and fear it a little.

apart from them? These are not the least trivial questions that my wonder prompted. Even magical items must have homes and insurance premiums.)

First he unwraps the woman. He pinches her behind the head as you would a cat or an oversized grasshopper, twisting the head in the same awkward tilt as his head in the film. He pauses and looks up. Then he unwraps the man, who regards the woman, approaches her,

touches her leg, kisses her tiny, bound feet. Tong pauses and looks up. He covers them with a cloth. The shift, from the reality of the puppets to the reality of the puppeteer, brings a shock with it each time. The dolls are no less impassive, no less evocative than the person. Does the cloth represent lovemaking or obliteration? Is this manipulation the control she lacks in life? Is she mocking passion or mourning it?

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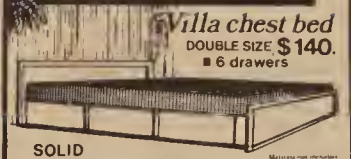
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THEATER / DANCE / BOOKS & WRITERS / MIND & MATTER

continued from previous page

ended engagement, 160 Golden Gate, SF, \$6.50 for the show, \$6.50 for dinner, 441-4090.

"The Neon Woman": Divine, the 300-lb star of "Pink Flamingos," and other underground "trash chic," masquerades as Flash Storm (Divine is actually a man), in Tom Ewen's outrageous comedy, directed by Ron Link, production plays Tues.-Fri., 8:30 pm (\$8-\$10), Sat., 8 and 10:45 pm (\$9-\$10), Sun., 3:30 and 7:30 pm (\$8-\$9), Alcazar Theatre, 650 Geary, SF, 775-7100.

For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf: the record-breaking choreomop about the experiences of black women, by Ntozake Shange, was extended twice during its run at the Geary Theatre last summer and is now back at the Marines' Memorial Theatre, the ACT-sponsored production plays Tues.-Thurs., 8 pm, Fri., 8:30 pm, Sat. 7 and 10 pm, Sun., 3 and 7:30 pm, through March 18, Marines' Memorial Theatre, Sutter at Mason, SF, \$8-\$12, 673-6440.

"Heartbreak House": American Conservatory Theatre presents George Bernard Shaw's "fantasia in the Russian manner on English themes, about cultured, feistier Europe" hovering on the brink of WWI, directed by Allen Fletcher, production plays in repertory, Mon.-Thurs., 8 pm and a Sat. matinee 2:30 pm (\$7-\$10), Fri.-Sat., 8:30 pm (\$8-\$11), plus a Wed. matinee at 2 pm (\$6-\$9), through March 23, Geary Theatre, Geary at Mason, SF, call 673-6440 for performance dates.

"Gaslight": Alameda Little Theatre presents Patrick Hamilton's Victorian melodrama, directed by Dick Shore, production plays Fri.-Sat., 8:30 pm, through March 17, Altarena Playhouse, 1409 High, Alameda, \$3, 523-1553.

"The Lion in Winter": Los Altos Theatre presents James Goldman's drama about an early British king and his family, production plays in repertory Thurs.-Sat., 8 pm, through March 30, Conservatory Theatre, 97 Hillview, Los Altos, \$4, 941-LACT.

"God's Favorite": Los Altos Theatre presents Neil Simon's comedy based on the book of Job, playing in repertory, Thurs.-Sat., 8 pm, through May 4, Conservatory Theatre, 97 Hillview, Los Altos, \$4, 941-LACT.

"Cabaret": Los Altos Theatre presents the musical version of Christopher Isherwood's "Berlin Stories," about an American cabaret singer in decadent Weimar Germany, production plays in repertory, Thurs.-Sat., 8 pm, through March 16, Conservatory Theatre, 97 Hillview, Los Altos, \$4, 941-LACT.

"Irving Berlin in Revue": pays tribute to the popular songwriter to celebrate his 90th birthday, produced and directed by Barry Koron, who also performs at the keyboards during the show, production plays Thurs.-Fri., 8:30 pm, in an open-ended engagement, Chi Chi Theatre Club, 440 Broadway, SF, \$6.50-\$7.50, 392-6213.

"The Fantasticks": the long-running off-Broadway musical about adolescents growing up, directed by Ward Baker, plays Tues.-Fri., 8:30 am, Sat. 7 and 10:30 pm, plus Sun., 3 and 7:30 pm, in an open-ended engagement, Cannery Theatre, 2801 Leavenworth, SF, \$7-\$9, 441-6800.

"Beach Blanket Babylon Goes to the Stars": Steve Silver presents the latest incarnation of the long-running musical, "Beach Blanket Babylon Goes Bananas," with Snow-White-in-Tinseltown theme. Written and directed by Steve Silver, production plays Wed.-Thurs. at 8 pm, Fri.-Sat., 8 and 10:30 pm plus Sun. at 3 pm (family matinee) and 7:30 pm, Club Fugazi, 678 Green, SF, \$8-\$10, 421-4222.

"Bullshot Crummond": a British detective spoof, SF's longest running comedy, in its fourth year, produced and directed by Ron House, production plays Tues.-Fri. at 8:30 pm, Sat. at 8 and 10:30 pm and Sun. at 7:30 pm, Hippodrome Theatre, 412 Broadway, SF, \$6.50-\$8.50, 982-2243.

FINAL PRODUCTIONS

"Twelfth Night": the New Shakespeare Company presents its first season in a full-sized theater after ten years of outdoor performances in Golden Gate Park, the company opens with Shakespeare's late comedy, directed by Margit Roma, production plays Fri.-Sat., 8:15 pm, through March 10, SF, \$5 general, \$4 students, and seniors, Roosevelt Middle School, 460 Arguello, SF, 221-4750.

"The Abdication": Eureka Theatre presents the West Coast premiere of Ruth Wolff's drama about Queen Cristina of Sweden and her passionate friendship with Cardinal Azzolino, set in 17th century Rome, directed by Julie Hebert, production plays Thurs.-Sun., 8 pm, through March 10, 2299 Market, SF, \$4-\$5, 863-7133.

SHORT RUN PRODUCTIONS

"Howling": Karl Danskin's theater piece explores the tensions surrounding male sexuality in a media-dominated age, using physical gesture rather than dialogue, John Tormey's series of prints, "Requiem for the Fossil Fuel," will be shown in conjunction with the performances, Thurs/15-Fri/16, 8 pm, 3246 Eltie, Oak., call 841-4834 for ticket information.

"Weavings": Judith Binder and Nina Serrano present their play about Tamara, a Jewish secretary in the Nazi resistance movement of the Thirties, and Dolores, a Chilean hospital worker against the military junta in the Seventies, with music in the style of the Berlin cabaret and Cancones Nuevas de Chile, Thurs/15, 8 pm, SF Jewish Community Center, 3200 California, SF, \$3 general, \$2.50 members, 346-6040.

Playwrights' Forum: Eureka Theatre Company presents three new plays, Jo Joslin's "Crackers," Stephen Varnhagen's "The Second Coming," and Susan Rivers's "Bloodletting," Wed/14-Sat/17, 8 pm, 16th St. at Market, SF, \$3, 863-7133.

"The Wiz": winner of seven Tony Awards and a Grammy, this black version of the "Wizard of

Oz" plays a limited engagement at the Center for the Performing Arts, Tues/13-Fri/16, 8 pm, Sat/17, 5 and 8 pm, Sun/18, 2:30 and 7 pm, 255 Almaden, San Jose, \$6-\$15, (408)377-8666.

"24th Hour Cafe": Snake Theater presents a return performance of the innovative and unique theater/mask production about a waitress's attempt to escape a Southwestern truck stop, Fri/9, 8:30 pm, Epic West, 2640 College, Berk., \$4 or PAS voucher plus \$1.50, 549-1844.

"Orlando, Orlando": the Illusion Theater presents its adaptation of Virginia Woolf's comic novel about an Elizabethan nobleman who lives centuries and eventually turns into a woman, Thurs/8-Fri/9, 8:30 pm, Mangrove Studio, 499 Alabama, SF, \$3 or PAS voucher plus 50¢, 552-4190.

Two One Acts: drama students present "Tiger" and "Lou Gehrig Did Not Die of Cancer," Thurs/8-Sat/10, 8:15 pm, Studio Theatre, Cal State Hayward, \$2.50 general, \$1.50 students and seniors, free for CSU students, 881-3724.

"Theatre Unlimited": an ensemble company of developmentally disabled and able actors perform original pieces Fri/9-Sat/10, 8 pm, Unitas House, 2700 Bancroft Way, Berk., \$2 donation, 665-4100.

"Two American Plays": New Center Players present Edward Albee's "Zoo Story," and Amiri Baraka (LeRoi Jones) "Dutchman," Fri/2-Sat/3 and Fri/9-Sat/10, 8 pm, Community Music Center, 544 Capp, SF, call 647-6015 for information.

"Picnic": Ross Valley Players present William Inge's drama about a drifter, directed by Manny Miro, Fri.-Sat., 8:30 pm, through March 10, The Barn Theater, Marin Art and Garden Center, Ross, call 454-5597 for ticket information.

"The Elevator": Black Repertory Group's New Arts Experience program reopens Carey Williams's thrilling one-act play, Sun/11, 8:30 pm, 1719 Alcatraz, Berk., \$1, 652-2120.

PERFORMANCE ART

Michael Smith: the New York artist presents three comic performances, "Minimal Message Movement and/or Minimal Movement Message," a parody on minimal dance and art, "A Day with Mike," plus "Baby IKKI," a babyish adult, Sun/11, 8 pm, 80 Langton Street, SF, \$2 general \$1 members, 626-5416.

Bruce Pollack: the Bay Area artist performs his work as part of the series of live performances sponsored by the SF Art Institute, Sun/11, 8 pm, American Indian Center, 225 Valencia, SF, \$2, 771-7020.

"The Mexican Tapes": New York artist Jacki Apple presents a performance combining audio tape, film, slides and live action to show a layering of information dealing with the difference between personal behavior and the environment, Fri/9, 8 pm, 80 Langton Street, SF, \$2 general, \$1 members, 626-5416.

"Sequence: Before and After, Sooner or Later": in conjunction with the group exhibit of juried work, a public screening of films, video tapes and slides will be shown Fri/9, 7-10 pm (awards will be presented at that time), a closing reception for the artist will precede the slides, Fri/9, 4:30-6 pm, plus performance pieces will be presented Thurs/8-Fri/9, 1-5 pm, Isabelle Percy West Gallery, California College of Arts and Crafts, Broadway at College, Oakl., free, 653-8118.

Winston Tong: popular Bay Area puppeteer, singer (with the New Wave band, Tuxedo Moon) and winner of an Obie Award opens a new engagement at the Eureka Theatre, continuing Fri.-Sat., midnight and 1 am, through March 10, 2299 Market, SF, \$3 863-7133.

CHILDREN'S PRODUCTIONS

"The Snark in Wonderland": California Actors Theatre Children's Theatre presents its latest play for children, Sat/10-Sun/11, Sat/17, Sat/24-Sun/25, 1:30 pm, Old Town Theatre, 50 University, Los Gatos, call 354-6057 for ticket information.

"Just So Stories": SF Altic Theatre presents a dramatic version of the Rudyard Kipling tales for children, Sat/10-Sun/11, 1 and 3 pm, Willows Theatre, 1975 Diamond, Concord, \$1.50, 798-6525.

COMEDY/CABARET/MIME

"The Lorenzo Roast": local comedians Dana Carvey, Jim Giovanni, Bill Farley, Mitch Krug, Mark McCollum and Mark Miller roast comic Lorenzo, Fri/16, 9 pm, Great American Music Hall, 859 O'Farrell, SF, \$5, 885-0750.

Plutonium Players: the anti-nuclear comedy group presents "King Tut Meets the Rockefeller Dynasty or The Rocky Hieroglyphic Show," plus assorted comic bits and pieces, at the New Earth Exposition, Thurs/15-Sun/18, Brooks Hall, Civic Center, SF, call 482-5537 for times and prices.

"Just the Two of Us": Jae Ross and Amy Ryder play a married couple in a new musical review with music by Scramble Koldewyn and Martin Worman, Mon/12, 8 pm, Chez Jacques, 1390 California, SF, call 775-7574 for ticket information.

Gavin MacLeod: the star of the television show, "Love Boat," sings and dances, mimes and plays burlesque end comedy, Thurs/15-Wed/28 (except Mon.), 9:30 pm and midnight, Venetian Room, Fairmont Hotel, California at Mason, SF, \$12.50-\$15, 772-5163.

Proteus Mime Theater: mimes Charlie Oates and Robert MacDougal present comic and serious pieces for children and adults, Sun/11, 3 pm, Intersection, 756 Union, SF, \$2.50 or PAS voucher, 397-6061.

Duck's Breath Mystery Theatre: the zany live-mime comedy troupe presents its latest one-act parody, "Senseless Cruelty: A New Western," plus "Sonata My Fault," a Bergman film

spoof and other works, Sat/10, 8 pm, Dance Palace, Pt. Reyes Station, \$2.50, 663-1075, Sun/11, 8:30 pm, Great American Music Hall, 859 O'Farrell, SF, \$4, 885-0750, Sun/18, 7:30 and 9:30 pm and Mon/19-Tues/20, 9 pm, Other Cafe, 100 Carl SF, \$3, 681-0748.

Gary Mule Deer: the comedian performs a stand-up comedy show, Thurs/8-Sat/10, Boarding House, 960 Bush, SF, call 441-4333 for times and cost.

"Cosmic Circus": Asian Traditions sponsors a benefit variety show emceed by Margo St. James, with Rosie Radiator, Suggs the Clown, Zero the Musical Clown, jugglers, dancers, Don Buchia, Amy Radner and Karl Sevarid, plus the first American performance of "Danzas" by Ernesto Lecuona and a press conference with "Fidel Castro," channeled by medium Lou Gottlieb, Fri/9, 8:30 pm, Glide Church, 330 Ellis, SF, \$4 donation, 525-6949.

The Talespinners Medicine Show: the multi-generational performance group combines music, drama, comedy and vaudeville focusing on older people, Thurs/8 2 pm, Fort Mason, Bldg 312, Laguna at Marina, SF, free, 441-5705.

Black Box Theater: Little High, an improvisational group, performs skits based on audience suggestion, Sun., 5 pm, the Fallout Club, 1039 Ocean, SF, free, 334-4060.

"Glimpses": It's Just a Stage feminist comedy group presents its latest satirical review based on mothers, lovers, predator and prey, using mime, drama, song and comedy, Fri/10-Sat/11, 8 pm, Live Oak Theatre, 1301 Shattuck, Berk., \$3 donation or PAS voucher, 863-3254.

"The Year They Tore Down Playland-at-the-Beach": Bob Lesoline's musical multimedia show with fire eating, snake dance, mime and magic, celebrating the old Playland, plays Fri.-Sat., 8:30 and 10 pm, in an open-ended engagement, Open Theater, 441 Clement, SF, \$2.50, 386-3086.

Thieves Theatre Company: the four-man comedy troupe, directed by Ellen Ernest perform two one-act comedies on alternate weekends at the SF Repertory Theatre, "King Arthur and the Quest of the Key of Chastity," alternates with the musical melodrama, "Calico Jim," weekends in an open engagement, midnight, 19th St. at Collingwood, SF, \$2.50, 863-4859, Sun/11, 3 pm, "Calico Jim" at the Maritime Crafts Reception, History Special Gallery, Oakland Museum, 1000 Oak, Oakl., free, 273-3401.

"A Taste of Broadway": is a musical revue starring Lois Grandi, with Scott Hughes and Michael Harvey, Sat., 7-8:30 pm, in an open-ended engagement, The Sea Witch, Ghirardelli Square, SF, \$3, 775-7790.

The Punch Line: SF's first all-comedy nightclub featuring different stand-up comedy acts each week, Wed.-Sun., 9 pm, with additional shows Fri.-Sat., 11 pm, open mike performances follow the 9 pm show on Sun., Wed/7-Sat/10, Gary Mule Deer and Carl Waxman, Wed/14-Sat/17, Franklin Ayaje and Bruce Baum, 444-A Battery SF, \$3, 397-4336.

Papaya Juice: a new comedy group performs skits based on audience suggestion, Wed., 9 pm, Holy City Zoo, 408 Clement, SF, free, 752-2846.

SF Funnies: a group of stand-up comedians perform singly, Sun.-Mon., 9 pm-2 am, plus open mike Tues., 8:30 pm, Holy City Zoo, 408 Clement, free, 752-2846.

Mabuhay Gardens: cheap dinner show with eight coarse acts, plus dinner and a glass of wine, Fri.-Sat., 8:30 pm, 443 Broadway, SF, \$4.95, 956-3315.

Boarding House Comedy Showcase: John Cantu hosts a "seminar for laughter of other people," featuring open mike (Thurs.), professional comedians and drop-in guests (Fri.-Sat.), shows at 9:30 pm, below the Boarding House, 960 Bush, SF, free, 441-4333.

Spaghetti Jam: performs improvisational comedy skits, Fri.-Sat., 9 pm, plus a free "Midnight Show" at 11:30 pm, Jam members conduct a workshop on improvisational basics, Mon., 8:30 pm, Old Spaghetti Factory, 478 Green, SF, \$2, 626-8696.

Stand-Up Comedians: perform at the Other Cafe, Wed and selected Fri., 9:30 pm, 100 Carl, SF, call 681-0748 for cover charges.

Flash Family: presents an improvisational show of theater and comedy from audience suggestions, Thurs., 9 pm, Old Spaghetti Factory, 478 Green, SF, \$2, 421-0221.

"A Kurt Weill Cabaret": Neptune Productions present five singers and two musicians in a Thirties-style German cabaret setting, performing the earlier songs of Weill, Tues.-Wed., 8 pm, for an extended run, Chez Jacques, 1390 Columbus, SF, \$3.50, 775-7574.

"A Traveling Carnival Show": David Reighn, Karen Nichols and Tim Morrissey star in a new musical-cabaret show of the Old West, accompanied by Alan Choy on the piano, Thurs.-Fri., 8 pm, Chez Jacques, 1390 California, SF, call 775-7574 for ticket information.

NOTES

"Threepenny Opera" Auditions: Actors Ensemble holds tryouts by appointment, Sat/10-Sun/11, 10 am-5 pm, Live Oak Theatre, Shattuck at Berryman, Berk., call 626-8430 for an appointment.

Fairyland Auditions: 8-10-year-old boys and girls are encouraged to pick up last sheets at Liberty House Stores, Fairyland or the Oakland Office of Parks and Recreation, 1520 Lakeside Dr., Oakl., for information on auditions for storybook roles in Fairyland, Sat/10, 11 am, Young World Department, Liberty House, 15th at Broadway, Oakl., free, 273-3091.

Mime Workshop: Kay Hamblin, author of "Mime: A Playbook of Silent Fantasy," conducts a free mime workshop, Sat/10, 11 am-3 pm, Florey's Book Company, 1710 Francisco, Pacifica, 355-8811.

"The Dramatic Event": A Discussion of the Elements of Performance: Friends of American Conservatory Theatre presents the annual series of four consecutive Thurs. lectures, conducted by Charles R. Lyons of the Stanford drama department, the series continues Thurs/15, 8 pm, with a discussion on the text and the spectator in "Heartbreak House," followed by coffee and informal talk with Lyons, Fireman's Fund Forum, 3333 California, SF, call 771-3880 for ticket information.

★ indicates general admission of \$1 or less.
—Susan Shepard

DANCE

PERFORMANCE

Margaret Fisher: solos in "Splitting" and performs "Gli Insetti," Fri/9, 8:30 pm, ODC Performance Gallery, 223 Mississippi St., SF, \$3 or PAS, 863-6606.

Berkeley Dance Company: featuring guest artist Isom Buenavista, performs Fri/9, 8:30 pm, Live Oak Theater, 1301 Shattuck Ave., Berk., \$3 advance, \$3.50 at the door, 548-5962.

"Games": dances by Mercury Moving Co., Fri/9-Sun/11, Fri/16-Sun/18, 8:30 pm, Cinnabar Theater, 3333 Petaluma Blvd. No., Petaluma, \$3.

Berkeley Dance Company: in a concert of ballet, modern and jazz dance, directed by Justin A. Zittler, Sat/10-Sun/11, 8:30 pm, Epic West, 2640 College Ave., Berkeley, \$3.50, 549-1844.

"Choreographer's Workshop": a performance of works by Lynette Aline, Bruce Bain, R. J. Garcia, Tance Johnson, Therese Kenny, and Shan Gaia Sat/10-Sun/11, 8:30 pm, Arabesque Theatre, 456 Post St., SF, \$3.50 general, \$2.50 students and seniors, PAS, 397-3764.

Fly By Nite: women's trapeze troupe, performs at the Skylight studio, Sundays, March 11, 18, 25, 8 pm, 2547 8th St., Berkeley, \$3 or PAS plus 50¢.

San Francisco Ballet: premieres a new ballet, "Scariatti Portfolio," along with "Medea," "Stravinsky Capriccio for Piano and Orchestra" and "Trilogy," Thurs/15, Sat/17, Tues/27, 8:30 pm, \$3-\$21, Sat/17, Sun/April 1, 3 pm, \$2-\$17.50, War Memorial Opera House, Grove and Van Ness, SF, 431-1210.

DANCE PARTIES

Turlock Folk Dancers' Co-Op: presents their fourth annual Balkan Folk Dance Festival with Nisava Fri/9, 8 pm, Youth Center on East Ave., Turlock, \$3 general, \$2 students, (209) 634-2901.

Get Back in the Mood: an evening of Forties music and dancing, Fri/9, 8 pm, Pauley Ballroom, UC Berkeley, \$3 student, \$3.50 general, 642-7477.

—Jane Hamsher

BOOKS & WRITERS

READINGS/ PERFORMANCE

Robert Emerine: reads from his poetry, Sat/10, 7 pm, Stranded Whale Coffeehouse, 1525 Waller St., SF, 556-2416.

Barbara Jo Revelle: presents a photolanguage installation, utilizing image and language, Fri/9, 7 pm, Emanuel Walter Gallery, SF Art Institute, 800 Chestnut St., SF, free, 771-7020.

"Open Mike": an ongoing poetry reading, is held every Sunday from 3 to 8 pm, Peta's Jazz Club, Columbus and Washington Square, SF, free, 982-4999.

Bruce Pollack: presents his works in the sculptural medium of live performance, Sun/11, 8 pm, American Indian Center, 225 Valencia, SF, \$2, 771-7020.

Bruce Andrews and John Thorpe: read from their work, Wed/14, 3 pm, The Poetry Center, Barbary Coast Room of the Student Union, SF State University, 1600 Holloway, SF, free, 469-2227.

Aurora Levins Morales & Mary Moore: read from their poetry, Wed/14, 8 pm, Cody's Bookstore, 2454 Telegraph Ave., Berk., \$1, 845-3097.

William Stafford and Stephen Ajay: give a joint reading of their works, Wed/14, 8 pm, California College of Arts and Crafts Meyer Library, Broadway at College Avenue, Oakl., free, 653-8118.

Signs of Life: presents an evening of poetry with Randy Finegold, Elizabeth Harrod, Kathleen Lignell, Kathy Neu and Tom Plante, Thurs/15, 8 pm, 4121 Piedmont, Oakl., free.

Frances Jaffer and Mark Linenthal: read

from their poetry, Thurs/15, 8 pm, Both Up/At Stuart Gallery, 2406 Stuart St., Berk.

LECTURES/BOOK PARTIES

"Writing for Publication": taught by Jules Archer, will be held every Saturday night from March 10-April 7, 9:30 am, University of California, Oakes College, Rm 102, Santa Cruz, \$60, (408) 429-2971.

★ **Literature Course:** Lynn Sander discusses works by Hemingway, Lawrence, Conrad, James and others. Offered by the John Adams Community College Center of the San Francisco Community College District, Each Wed 2-4 pm, room 103, 1860 Hayes St., SF, free, 346-7044.

Writer's Workshop: Jane Radcliffe, author of "Lima Rooftops" leads a discussion group aimed at getting material published. Offered by the John Adams Community College, Wednesdays, 3 pm and 6:30 pm, John Adams High, Hayes and Masonic, free, 587-4577.

Writers Workshop: conducted every Wed., at 7 pm, Westmoor High School, Daly City, \$12/term, 661-3641.

"The Writer and the World": lecture by Scott Hope, Thurs/15, 8 pm, The Network Coffeehouse, 1036 Bush St., SF, donation, 989-6097.

NOTES

Poetry Contest: see your work in print, win a free critique, communicate with other area poets—so suggests Flying Colors Anthology, now accepting submissions to its 1979 publication. Send \$2 entry fee and your three best poems to FCA, Dept PF, 41 Crescent Ave., SF 94110. Entry deadline April 30.

Poetry Flash: is a monthly publication featuring reviews, letters, news and schedules of events in and around the Bay Area. Keep in touch with a year's subscription—send \$5 to Poetry Flash, 1270 La Playa, SF 94122 (no food stamps please).

—Jane Hamsher

MIND & MATTER

★ **"World Youth Festival XI in Socialist Cuba":** a slideshow by the Educational Liberation Front of UCB, Fri/9, 8 pm, The East Bay Socialist School, 6025 Shattuck, Berk., \$1, childcare provided, wheelchair access, 652-1756.

Bolivian Indian Weavers: a slide lecture by Steve Berger, weavings from his collection on display, Fri/9, 7:30 pm, Fiberworks, 1940 Bonita, Berk., \$2, 548-6030.

"Love Heals: The Levels of Healing": the progressive steps of Etheric healing and the different healing tools that are available with Bobbi Wachsmuth, Fri/9, 7:30 pm, The Whole Life Center, 3437 Alma, #28, Palo Alto, \$4 call for reservation, 328-8992.

Zen Lecture: with Robin Chino, Sensei, Zen teacher from Palo Alto, Fri/9, 7:30 pm, Dharmadhatu, 440 Potrero, SF, \$2.50, 863-6568.

★ **"Arms and Women":** Katherine L. Camp, president of Women's International League for Peace and Freedom, speaks in honor of International Women's Day, Fri/9, 11 am, Toyon Room, Foothill College, 12345 El Monte Road, Los Altos Hills, free, 948-8590.

★ **"Epileptic Seizure Patterns—Characteristics of Six Types of Epileptic Seizures":** and "Perfect Drug Film History of Drug Use from Prehistoric Religious Ritual to the Present," two films and a discussion, Fri/9, 8 pm, Sanges Menia Center, 2358 Pine, SF, free, 922-5008.

In and Out of Relationship Contlicte: a workshop on growth aspects of relationship issues, Sat/10, 10 am-5 pm, Women for Women, 421 Locust, SF, \$40 (advance registration required), 668-7112.

"Baering Down": an environmental education resource fair, Sat/10, 9 am-6 pm, Fort Mason Center, Laguna at Marina, SF, \$2, 441-5705.

Astrology, Psychology and Life Threatening Diseases: a workshop on a holistic approach to health, Sat/10, 1-5 pm, Earth Sign Books, 4155 24th St., \$10, 824-3373.

★ **New Images of Jupiter:** images from NASA's Voyager One, and a film of cloud images of Jupiter, Sat/10-Sun/11, 1-5 pm, the Exploratorium, 3601 Lyon, SF, free, 563-7337.

★ **Bird Collections:** Tony James, Curatorial Assistant, shows some colorful specimens from the Mexican and North American bird collections, Sat/10, 1-3 pm, Watts Hall of Man, California Academy of Sciences, Golden Gate Park, free beyond usual entrance fee, \$1 adults, 50¢ juniors and seniors, 752-8268.

Finishing Methods I: a series of exercises with non-loop techniques such as knotting, twining and stitching to explore appropriate finishes for woven projects, with Inger Jensen, Sat/10, 10 am-3 pm, Pacific Basin School of Textile Arts, 1659 San Pablo, Berk., \$15, 526-9836.

★ **Foot Examinations:** no appointment necessary, Sat/10, 9 am-4 pm, Podiatric Medical Center, 1835 Ellis, SF, free, 563-3444.

Old Age and Death: a seminar on the psychological phenomena of the elderly and the

MIND & MATTER/DANCE

dying, with Jane Wheelwright, Sat/10, 10 am-4 pm, C.G. Jung Institute, 2040 Gough, SF, \$40, 771-8055

★ An M.D.'s Advice on Running Injuries: A UCSF running clinic, includes a question and answer period, group exercises and various runs, Sat/10, 10 am, Kezar Stadium parking lot, Stanyan at Frederick, SF, free, 666-1800

Fourth Annual Women's Day: Bella Abzug addresses thousands of E.R.A. supporters, Sat/10, noon-4 pm, Golden Gate Park, SF, for more information, contact San Francisco NOW, 398-6312

★ "Death with Dignity": a two-Saturday

course with Lois Cunningham, sponsored by Canada College, begins Sat/10, 8 am-5 pm, Sequoia Hospital, Redwood City, free, 364-1212, ext. 222

"Myth and the Body": Joseph Campbell, eminent scholar and author, conducts a conference, Sat/10, 10 am-4 pm, UC Extension, 55 Laguna, SF, \$25, 861-6833

Holistic Health Education: a workshop on counseling and the law, with Jerry Green, J.D. and Dana Ullman, M.P.H., Sat/10, 10 am-5 pm, Holistic Health Institute, 1627 10th Ave., SF, \$18, 665-3200

Appropriate Horticulture: particular plants for desired effects, a lecture by Dr. Russell

Beatty, Sat/10, 10 am-noon, Hall of Flowers, Golden Gate Park, 9th Ave. at Lincoln Way, SF, \$25, 563-1232

Wine Women and Song: a champagne fundraiser for The Women's Building, Sun/11, 3-7 pm, Tuxedo Junction, Geary at 21st Ave., SF, \$10, 431-1180

★ Your Healing Hands: a lecture/demonstration on how simple polarity techniques can restore a person's energy and health, Sun/11, 3 pm, Books Plus, 3910 24th St., SF, free, 931-5111

Creative Risk-Taking: a psychosynthesis workshop with Tom Yeomans, Sun/11, 10 am-5

pm, Rivendell School, 4501 Irving, SF, \$20, 566-7454

Front Runners: non-competitive running for lesbians, gay men and others, Sunset Boulevard run, Sun/11, 10 am, meet at the large parking lot at Lake Merced at Sunset, SF, free, 641-0250

Gay Mental Health: a lecture by George Riley, M.D. on some of the mental health issues that confront gay people, Sun/11, 9:45 am, Unitarian Center, Franklin at Geary, SF, 781-5945

★ "Maritime Crafts": a public reception for the new exhibition, features refreshments, demonstrations of traditional crafts techniques and a performance of "Calico Jim" by the

Thieves Theatre, Sun/11, 3 pm, History Special Gallery, Oakland Museum, 1000 Oak, Oakland, free, 273-3401

"The Future of Vegetarianism": a lecture about an alternative, economical, yet healthful diet, by Scott Smith, Sun/11, 5 pm, Community Room, Geary at 22nd Ave., SF, donation welcomed, 775-6874

Adult Fitness Class: co-ed sessions begin Mon/12, 5:30 pm, Berkeley YMCA, 2001 Allston Way, Berk., \$25, 848-6800, ext. 15

★ Professionalism: perspectives on Asian American health care, with Pat Sumi and a panel of health professionals, Mon/12, 7-9 pm, continued next page

DANCE

JANICE ROSS

AMERICAN BALLET THEATER: SUFFERING FROM THE SUPERSTAR SYNDROME

AMERICAN BALLET THEATRE, Feb. 12-23, SF Opera House, SF.

In many respects American Ballet Theatre is the originator of the superstar concept in ballet. From its origins in 1940 as a classical repertory company with a sizable number of autonomous choreographers and a steady core of fine dancers, ABT has grown into a sort of home for displaced dance celebrities.

At one time or another, many of the leading ballet dancers of the last four decades have appeared with ABT. Some, such as Mikhail Baryshnikov and Natalia Makarova, have stayed with the company for extended periods, while others, such as the Royal Ballet's Lynn Seymour and the peripatetic Rudolf Nureyev, make occasional guest appearances at gala events.

As a result of their willingness to provide a ready performing base and a varied repertory for big-name dancers from throughout the world, ABT has contributed significantly to today's audiences' extraordinary appetite for stars. Ironically, ABT now seems to be falling victim to these new audiences' suddenly insatiable appetite for dancing luminaries. One positive aspect of this trend has been the revival of full-length ballets, such as "Swan Lake" and "Don Quixote" as vehicles for showing off the talents of these stars.

During the company's Bay Area season last month, viewers seemed to buy their tickets as much with an eye to *who* was dancing as to *what* was being danced. And when the inevitable cancellations and substitutions due to injury and illness began, it became apparent that large chunks of ABT's current repertory have been molded to

support this large cast of principals as well.

"Contredances," Glen Tetley's newest work for the company, was delayed nearly a week in its local premiere because Anthony Dowell, the visiting premier danseur from the Royal Ballet, for whom it was created, was out sick with bronchitis. The cast that finally did perform "Contredances" Sunday night was headed by Lise Houlton, a young dancer from the corps, and Patrick Bissell, a recently promoted soloist.

The tenuousness of Tetley's choreographic conception in "Contredances" seems to confirm its intent as a "star vehicle." As commendable as Houlton's and Bissell's efforts were, their stature as dancers rather than personalities forced our focus back on the choreography.

All the dancing in "Contredances" takes place in the foreground of an antiseptic-looking set of stainless steel gates and girders. The dancers' blue/green unitards provide no further clues about the historical or conceptual placement of this ballet. As with other Tetley ballets, "Contredances" builds from slow narcissistic posturing. The dancers' limbs are emphasized by jutting off-center movements, which seem fashioned more on the actions of invertebrates than humans.

The supra-human scale of the set for "Contredances," combined with the unrelenting activity of the movement, results in the further diminution of the dancers. The ultimate ineffectualness of all their activity, performed in the shadow of the set's huge steel forms, seems unintended.

In addition to Tetley, one of ABT's most regular choreographers has been Antony Tudor, an associate director of the

company. Tudor's new "The Tiller in the Fields," a bucolic ballet of pastoral innocence, seems a pale copy of his earlier classics. Like a demystified "Leaves Are Fading," "Tiller in the Fields" wavers between a blunt narrative and a series of divertissements. As in "Leaves Are Fading," clusters of dancers in peasant garb swirl across the stage in spinning patterns that seem a balletic equivalent of folk dance.

Gelsey Kirkland, as a young gypsy girl, wanders on wearing a scarf wound around her head and a stylishly ragged pastel dress. Her encounters with her partner Patrick Bissell are coy and fleeting and seem more designed to show off the sinuous flexibility of her upper back and arms than to convey anything more specific than flirtation. In the final scene, as if to convince us that *something* does indeed happen in this ballet, Tudor has Kirkland wander on and drop her jacket to reveal her newly bulging pregnant belly.

"Leaves Are Fading" is pregnant with subtler meanings. A dreamily wandering woman in a green gown brackets "Leaves," suggesting that perhaps all the dancing that happens between her opening and closing stroll across the

stage exists only in memory. The Dvorak music Tudor uses here (he also uses selections from Dvorak in "Tiller") blends beautifully with the opacity of the dancers' movements. Kirkland's entrance midway through "Leaves" is all but invisible. But as soon as she begins dancing, her lightness and compactness in motion immediately distinguish her. Kirkland's dancing in "Leaves" seems the embodiment of 200 years of striving for ethereality. Her line in motion and in repose is long and clean, and she can move her entire body in the time it takes some dancers to move a single limb.

Kirkland's acting ability and her prodigious technique were amply demonstrated in Baryshnikov's full-length "Don Quixote," which he staged for ABT last spring, and which had its San Francisco premiere this season.

Each of the two casts I saw perform "Don Quixote," Natalia Makarova and John Meehan, and Gelsey Kirkland and Anthony Dowell, were able to adapt the lead roles of Kitri and Basil to suit their own strengths without violating Baryshnikov's concept. In keeping with his emphasis on dance,

ing, Baryshnikov distills the roles of Don Quixote and Sancho Panza into pure mime, reserving very little gesture but "gobs" of dancing for the rest of the cast.

Kirkland fashions her Kitri as a coquette. Her stunning entrance of Plisetskaya jetes in the first act (a series of leaps where her head and back foot momentarily connect in a lovely backwards-arching circle) symbolizes her boundless exuberance. In his first San Francisco appearance with ABT, Dowell played Basil as an aristocratic barber, a man capable of as much flirting, teasing and tenderness as Kirkland's Kitri.

Makarova's and Meehan's Kitri and Basil were more serious. Their play with on-lookers was kinder than Kirkland's and Dowell's, suggesting that no matter how much they flirted with others, their real affection was reserved for one another.

The second-act "vision" scene, where Don Q fantasizes all the village girls as sylphs, and the third-act wedding pas de deux are the only two real classical divertissements in the entire ballet. The rest of the dancing by principals, soloists and corps is structured like a loose but continuous suite of Russian-flavored and Spanish-styled dancing.

Santo Loquasto's sets and costumes beautifully capture the brightness and mobility of Baryshnikov's ballet. Loquasto's use of a lacy fan-shaped front border (curtain) nicely suggests a metaphorical framing of the action onstage. Like Goyaesque scenes on a painted fan, the characters in "Don Quixote" begin as frozen images that gradually warm to passionate revelers as Kitri leaps onstage and flicks her fan.

ABT's "Swan Lakes" nearly constituted a mini-season in themselves, with the highpoint being the pairing of Makarova and Rudolf Nureyev. Collectively they represented some 80 years of Kirov training elevated to a level of artistry beyond technique. Their second-act pas de deux made one realize just how special the beauty of expertly performed classical ballet is and just how far removed from this ideal most of the ballet we see today is.



Antony Tudor's ballet "The Tiller in the Fields," danced by Patrick Bissell and Gelsey Kirkland, seems like a pale copy of his earlier classics.

MIND & MATTER / KIDSTUFF / RADIO / FILMS

continued from previous page

HSW 300, UC Med Center, 513 Parnassus, SF, free, 731-4603

Stress Workshop: presented by M. Jacques Assoc. Inc., Tues/13, 7-9 pm, Last Lap, 1501 Northpoint, SF, \$5, free for Last Lap members, 441-7270.

Ancient Civilization: a slide lecture by Harry Koch, Tues/13, 7:30 pm, Richmond Library, 351 Ninth Ave., SF, free, 752-1240.

Handle With Care: plants to avoid and why, a lecture by Lenore Bravo, Tues/13, 10 am, Hall of Flowers, Golden Gate Park, 9th Ave. at Lincoln Way, SF, \$2.50, 563-1232.

Survival Techniques, Part II, Economic: a discussion of interest to all unemployed and underemployed scientists and engineers, Tues/13, 7-9 pm, Story Room Berkeley Public Library, Kittredge at Shattuck, Berk., free, 849-3089.

How Women Handle the Role of Anger: a talk and discussion with Pat Shelton, Marin Therapist, Tues/13, 7 pm, Women Over Forty Center, 1251 2nd Ave., SF, free, 221-2219.

SF in the Context of American Urban Architecture 1890-1930: A Non-modernist View: a slide talk about the research findings of significant buildings and areas in the city's center, Tues/13, 7:45 pm, Haas-Lillenthal House, 2007 Franklin, SF, \$1, 441-3000.

Introduction to Chiropractic Health Care: a class on natural health through chiropractic, Wed/14, 7:30-8:30 pm, 2450 Mission, free, 648-3800.

River Rafting Fundamentals: a slide presentation by William McGuinnis on technique, equipment and ethics of rafting on our rivers, Wed/14, 7:30 pm, REI Co-OP, 1338 San Pablo, free, 527-4140.

Humanform: a special event presented in conjunction with the current "Humanform" exhibit, BYO lunch, exhibit tour and free concert by young musicians, Wed/14, noon-1 pm, Civic Arts Gallery, 1641 Locust, Walnut Creek, free, 935-3300, ext. 256.

Right Livelihood: Holism and Vocation: a lecture by Robert Schwartz, presented by Antioch University West, Wed/14, 7:30 pm, Hall of Flowers, Golden Gate Park, 9th Ave. at Lincoln Way, SF, \$3, 864-2575.

Career Planning: a workshop for members of nonprofit organizations, Wed/14, 9 am-4:30 pm, YWCA, 620 Sutter, SF, \$15, 626-6220.

Beer Making at Home: a demonstration by Lee Coe, Wed/14, 7 pm, Bernal Library, 500 Cortland, SF, free, 285-1744.

Flying Saucers, Anti-Gravity and Einstein's Principle of Equivalence: a lecture demonstration by Dr. Art Hultman, Thurs/15, 7:30 pm, Lawrence Hall of Science, UC Berk., free, 642-5132.

Homebirth: a workshop with local midwives to discuss home birth, slides also, Thurs/15, 2 pm, SF Women's Health Center, SF, \$2, 282-6999.

How to Kidnap your City and Take It into the Wilderness: an evening with author Ron Jones, sponsored by Environmental Traveling Companions, Thurs/15, 7 pm, Fort Mason Center, Bldg 312, Laguna at Marina, SF, free, 474-7662.

Le Devin du Village by Jean-Jacque Rousseau: a lecture by Daniel Heartz, professor of music, UC Berk., Thurs/15, 3:10 pm, Angelico Hall, Dominican College, San Rafael, free, 457-4440.

Women Artists Speak to Government: Their Issues and Images in Politics: a slide lecture by feminist artists Joyce Aiken and Eloise Schoettler, Thurs/15, 1 pm, SF Art Institute, 800 Chestnut, SF, free, 771-7020.

Indicates general admission of \$1 or less.
—Harriet Salley

K

KIDSTUFF

Bug Club: monthly meeting, followed by a hike to Fort Funston to search for Box Elder Bug, don't forget your permission slip, children under 6 years must be accompanied by adult, bring plastic container for collecting, Sat/10, 10 am, Shoon Auditorium, SF Zoo, Sloat at Great Highway, SF, \$5 dues, bring a bug, 661-2023.

Movement Time: a SF Ballet Dance-In-School presentation, with Ruth and Wendy, for children ages 6 and up, Sat/10, 10:30 am, West Portal Library, 190 Lenox Way, SF, free, 285-3022.

Children's Exhibition Study Workshops: two 4-week workshops offer children an in-depth awareness of the sculpture of George Segal. Wear old clothing, begins Sat/10, ages 6-9 years, 10 am-12:15 pm; ages 9-12 years, 1:30-4 pm, SF Museum of Modern Art, Van Ness at McAllister, SF, \$20, 863-8800.

Spanish Story Hour: with films, Sat/10, 1:30 pm, Latin American Library, 1900 Fruitvale Oakl., free, 532-7882.

Madine the Storyteller Returns: a story hour, Thurs/15, 4 pm, West Portal Library, 190 Lenox Way, SF, free, 285-3022.

PARENTING

Preparing Siblings for Childbirth: a workshop by Sara Pitta, Sat/10, 10 am-5 pm

Holistic Childbirth Institute, 1623 10th Ave., SF, \$18, 664-4900.

Indicates general admission of \$1 or less.
—Harriet Salley

R

RADIO

FRIDAY/9

Woman-Made Music: origins of country music and development of a mainstream female vocal style within the music, 10:30 am and 9:30 pm, KALW 91.7 FM.

Cloning and Gene Splitting: Tom Scortia and Frank Robinson, authors of "The Nightmare Factor," talk about cloning and gene splitting with Owen Spann, 11:05 am, KGO 810 AM.

Indian Life: Malcolm Margolin, Berkeley author of "The Ohlone Way," 1978, discusses the Indian life in the SF-Monterey Bay area, which, just two centuries ago, supported one of the densest Indian populations in all of Northern California, 2 pm, KCBS 740 AM.

Dr. Charles Wibleman, M.D.: and author of "The Teenage Body Book," is Jim Eason's guest, 3:05 pm, KGO 810 AM.

Sears Radio Theatre: presents "The Tough Guy," starring John Dehner, a modern-day piracy story taking place in the South China Sea, 8 pm, KGBS 740 AM.

SF Symphony Live: performs Donald Erb's "Symphony of Overtures," Mozart's Piano

Concerto #23 in A, K. 488, and Brahms's Symphony #2 in D, Op. 73, with pianist Joseph Kalichstein, conducted by David Ramadanqit, 8:30 pm, KKH 95.7 FM and 1550 AM.

Toscanini: The Man Behind the Legend: features Cimarras's "The Secret Marriage Overture," and Debussy's "Afternoon of a Faun," 9 pm, KOED 88.5 FM.

SATURDAY/10

Saturday's Child: "Caribbean," five folktales from the various islands with folksongs including Calypso songs and dances, 10 am, KALW 91.7 FM.

Metropolitan Opera Live: perform R Strauss's "Ariadne auf Naxos," with soloists Leontyne Price, Tatiana Troyanos, Edita Gruberova, Rene Kollo, Allan Monk and Dale Duesing, conducted by James Levine, 11 am, KKH 95.7 FM and 1550 AM.

SF Giants: vs. Cleveland Indians at Tucson, 11:45 am, KNBR 680 AM.

Jazz Alive! features the Randy Weston Trio, Paul Bley, Burton Green and the Alex Cline Duo, 8:05 pm, KALW 91.7 FM.

San Jose Symphony Live: performs Beethoven's Symphony #8 in F, Op. 93, Stravinsky's "The Firebird Suite," and Prokofiev's "Ballet Scene from Romeo and Juliet," with dancers Linda Meyer and Vane Vest, conducted by George Cleve, 8:30 pm, KKH 95.7 FM and 1550 AM.

SUNDAY/11

Folk Festival U.S.A.: "Fleadh Cheoil The All-Ireland National Championships," competitions where Irish players are challenged by musicians from all over the world, 9:05 am, KALW 91.7 FM.

SF Giants: vs. Cleveland Indians in Phoenix, 11:45 am, KNBR 680 AM.

Segovia at the White House: Andres Segovia, internationally acclaimed Spanish classical guitarist, in recital at the White House, live from Washington, D.C., 1 pm, KOED 88.5 FM.

MICROFILMS



In "Agatha," starring Vanessa Redgrave as mystery writer Agatha Christie, everything is authentic except the plot.

the film is confusing and not helped by symbolic scenes, but overall it's an interesting tie-in with earlier Wajda works. (March 9-11, Four Star, SF)

Agatha

Hercule Poirot and Miss Jane Marple may be spinning a little in their literary graves at this fictional concept of what happened to their creator during her never-explained 1926 11-day disappearance. Any element of mystery is left to the film's final moments, and the choice of actors is odd indeed. Shy, anxious Agatha (well conveyed by Vanessa Redgrave) towers over totally uninflected American journalist Dustin Hoffman, and when she finally consents to kiss him she literally stoops to conquer. He's come to investigate her disappearance occasioned by cad-of-a-husband Colonel Christie's demand for a divorce so he can marry someone else. While the police drag ponds and scour the countryside, we know she's gone to Harrogate where his intended is staying, and it's there she plots the movie's one shocker. The muted photography and meticulous attention to detail are marvelous, but the sad fact

is that everything is absolutely authentic except the plot. (Regency 1, SF)

Golden State Warriors: vs. Chicago in Oakland, 3:45 pm, KNBR 680 AM.

Sunday Night Opera: features Mascagni's "Cavalleria Rusticana," performed by soloists Julia Verady, Ida Bormida, Carmen Gonzales, Luciano Pavarotti and Piero Cappuccilli, with the National Philharmonic Orchestra, conducted by Gianandrea Gavazzeni, plus Leoncavallo's "Pagliacci," performed by soloists Mirella Freni, Luciano Pavarotti, Ingvar Wixell, Lorenzo Saccani and Vincenzo Bellini, with the National Philharmonic Orchestra, conducted by Giuseppe Patane, 8 pm, KKH 95.7 FM and 1550 AM.

Segovia at the White House: simulcast with Channel 9, 8 pm, KOED 88.5 FM.

That's All Folk: Hans Fleming traces the development of particular modes of American Folk Music, beginning with the music of Pete Seeger, Woodie Guthrie and other legendary greats, and moving up through the years with Bob Dylan, Gordon Lightfoot and Bonnie Raitt, 11 pm, KUSF 90.3 FM.

Final Draft: "Old Friends," a high school beau comes calling 40 years later in Rachel Perkins' "Another Love Story" and a young woman makes a literary pilgrimage in Mary Ann Aposhian's "The Journey to Hesse," 9:30 am and 7 pm, KALW 91.7 FM.

Earplay: presents "Manhattan Transference," a man's psychiatrist dies right in the middle of his negative transference, 1 pm, KALW 91.7 FM.

Spider's Web: features "The Little Fishes," by Erik Haugaard, 1 pm, KOED 88.5 FM.

Actresses Lee Grant and Carol Kane: visit the KGO studio to promote their movie "The Mafu Cage," a bizarre tale of the obsessive love of two sisters and their journey into primitive madness and terror, 3:05 pm, KGO 810 AM.

Horowitz Live Encore: pianist Vladimir Horowitz joins conductor Zubin Mehta and the N.Y. Philharmonic in a 1978 performance of Rachmaninoff's Piano Concerto #3, simulcast with Channel 9, 8 pm, KOED 88.5 FM.

Jazz Alive! Sarah Vaughan and Trio recorded at Rosy's in New Orleans, Harold Land and the Blue Mitchell Quintet recorded at the Jazz Safari, Long Beach, Calif., 10 pm, KOED 88.5 FM.

TUESDAY/13

Options in Education: "Schooling at Home," thousands of parents do not send their kids to school what are the reasons parents are willing to defy the law? (Part One), 10:30 am, KALW 91.7 FM.

Diane Feinstein: mayor of SF is guest speaker at the Commonwealth Club of Calif., 2:30 pm, KOED 88.5 FM.

SF Board of Education Meeting: broadcast live, 7 pm, KATW 91.7 FM.

Soundz by the Bay: features Larry Graham, funky bass master with Graham Central Station, 7:30 pm, KRE 103 FM and Angela Bolli, exciting new vocalist, 7:30 pm, KRE 1400 AM.

Special of the Week: Vladimir Pleshakov in recital at Old First Church, plays some of Haydn, Schubert and Beethoven on a Tyshner piano that belonged to Tzar Nicholas the First of Russia, 10 pm, KOED 88.5 FM.

WEDNESDAY/14

1979 SF Symphony Marathon: a live broadcast with non-stop benefit-sale of hundreds of premiums and gifts, hosted by guest celebrities, 7 am-midnight, KKH 95.7 FM and 1550 AM.

Music of the Black Church: "Roland Hayes Tribute," features Roland Hayes, early black concert tenor, singing spirituals, 8:30 am and 4:30 pm, KALW 91.7 FM.

Pianists: Bill Evans and Jaki Byard, noon, KJAZ 93 FM.

Shakespeare Plays Prologue: "Romeo and Juliet," 7 pm (to be shown on Channel 9 at 8 pm), KOED 88.5 FM.

Golden State Warriors: vs. Atlanta in Oakland, 7:30 pm, KNBR 680 AM.

In Performance: features Tom Bates, trumpet, Gloria Bakkila, soprano, and Michael Schour, organ, performing works of Giovanni Telleman and Bach, from The Church of Saint Mary the Virgin, SF, 9:30 pm, KOED 88.5 FM.

THURSDAY/15

1979 SF Symphony Marathon: a live broadcast with non-stop benefit sale of hundreds of premiums and gifts, hosted by guest celebrities, 7 am-midnight, KKH 95.7 FM and 1550 AM.

Diane Feinstein: mayor of SF is Jim Eason's guest, 3:05 pm, KGO 810 AM.

St. Patrick's Day Show: with Fred Calland dipping into his record collection to present what is believed to be the only recording of "Eileen," Victor Herbert's operetta about Ireland, 4 pm, KOED 88.5 FM.

Grand Piano: Aldo Ciccolini plays works of Satie, Franck, Ravel and Rachmaninov, 8 pm, KOED 88.5 FM.

Irish Singer: Brendan O'Dowda joins Art to salute St. Patrick's Day, 9:05 pm, KGO 810 AM.

—Fiona Mackenzie

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OFFBEAT MOVIES

ALAN WATTS FILM FESTIVAL: features **MAN IN NATURE**, **NOTHINGNESS**, plus **TEA WITH MYSELF**, program includes a live appearance by Sandy Jacobs, Alan's good friend, and Mark Watts, Alan's son, 8 pm, Sat/10, Olney Hall, Laurel at Sir Francis Drake, Kentfield, \$2.50 general, \$1.50 students, available at all BASS ticket outlets, 456-4073 for program information, T-E-L-E-T-I-X for ticket information.

ASHKENAZ: "Oscar Winning Animation and Superman Cartoons," features **CLOSED MONDAYS** (1974), **PAS DE DEUX** (1968), **THE CRITIC** (1963), **MOONBIRDS** (1959), **MAGOO'S PUDDLE JUMPER** (1955), **WHEN MAGOO FLEW** (1954), **GERALD McBOING** (1950), **THE LITTLE ORPHAN** (1948), with Tom and Jerry, plus several "Disney Oscar Winners from the 1930s," and several "Superman Cartoons," includes **THE MAD SCIENTIST** (1940), 9 pm, Sat/10, 1317 San Pablo near Gilman, Berk., \$2 general, \$1 children, 525-5054.

CINEMATHEQUE: "Open Screening Bring Your Own," all 16mm and Super 8 films welcomed, no films accepted for screening after 8 pm Fri/9, \$1 or one film admission, "Steven Dworkin in Person," introduces his film **THE SILENT CRY** (1977), 8 pm, Sun/11, "Dana Gordon in Person," introduces **PARADISE SPY OR MY VACATION** 8 pm, Thurs/15, SF Art Institute, 800 Chestnut, SF, \$2 includes coffee, 586-8466.

FRENCH FILM CLUB: LES COEURS VERTES (THE NAKED HEARTS) (Edouard Luntz, 1967), life and boredom in the French suburbs, 7:30 pm, Mon/12, Rm. 252, McLaren Hall, USF, Cole and Fulton, SF, \$1.50 general, \$1 students and seniors, 771-2218.

HAYWARD CITIZENS FOR RENT RELIEF: "Benefit for Hayward Citizens for Rent Relief," features the original film classic, **INVASION OF THE BODY SNATCHERS** (Don Siegel, 1956), 7 and 9 pm, Fri/16, Weekes Community Center, 27182 Patrick, Hayward, \$2

FILMS

adults, \$1.50 children ages 12 and under accompanied by an adult, 782-2050.

INTERSECTION: see listing under Ashkenaz for program details, 8 pm, Sun/11, 756 Union, SF, \$2 adults, \$1 children, 397-6061

LA PENA: "Benefit for Club Network, formerly the Guardian Club," features **BLACKS BRITANNICA, ENGLAND**, a documentary about the plight of blacks in England, 8:30 pm, Mon/12, **VIRIDIANA** (Luis Bunuel, 1961), 8:30 pm, Tues/13, 3105 Shattuck, Berk, \$2, 849-2568

★ LANEY COLLEGE: "The Golden Age of American Films, 1931-1951," features **MR. SMITH GOES TO WASHINGTON** (Frank Capra), 7 pm, Mon/12, Theater, 900 Fallon, Oakl., across from the Lake Merritt Bart Station, free, 835-5250

LANGTON STREET: "The Mexican Tapes," a performance combining audio tape, films, slides and live action by New York artist Jacki Apple, 8 pm, Fri/9, 80 Langton, SF, \$2 general, \$1 members, 626-5416, Tues., Thurs. and Fri., 1-5 pm

★ LAWRENCE HALL OF SCIENCE: "Science Films," features **U.F.O.s, PIXILLATION, ARABESQUE, LAPIS, BINARY BIT PATTERNS, MATRIX III**, plus **YIN HSIEN**, 11 am, 1 and 3 pm, Sat/10-Sun/11, UC Berk, \$1.50 adults, 75¢ students and seniors, 50¢ children ages 7-12, 25¢ children ages 3-6, free to children under age 3, UC students and members, 642-5132

★ NOE VALLEY CINEMA: THE BATTLE OF ALGIERS (Gillo Pontecorvo, 1966, Italy), with newsreel-like authenticity, Pontecorvo reconstructs the Algerian Rebellion against the French between 1954 and 1957, plus short feature to be announced, 8 pm, Fri/9, **CRIMES OF DR. MABUSE** (Fritz Lang, 1932, Germany, dubbed in English), with Rudolph Klein-Rogge, in the Mabuse cycle, this film resumes with the evil doctor in an asylum where he has exerted mind

control over one of the doctors, plus **DICK TRACY IN THE SPIDER STRIKES** (CHAPTER ONE) (1937), 8 pm, Fri/16, James Lick Auditorium, 25th St. and Noe, SF, \$1.50 general, \$1 members, 75¢ children ages 14 and under, 282-5354

★ OAKLAND PUBLIC LIBRARY: "Captioned Films for the Deaf," features **TERMINAL MAN**, adults only, 2:30 pm, Sat/10, West Auditorium of the Main Library, 125 14th St., Oakl., free, 273-3281

PACIFIC FILM ARCHIVE: "Rare Classics of German Expressionism," features **SCHERBEN** (Lupu Pick, 1921, German intertitles with live English translation), with Werner Krauss, Hermine Strassmann-Witt and Edith Posca, and **HANDS OF ORLAC** (Robert Wiene, 1924, German intertitles with live English translation), with Conrad Veidt, Alexandra Sorina and Fritz Strassny, 7:30 pm, plus "Greek Cinema: A Retrospective," features **A MATTER OF DIGNITY (TO TELEFEO PSEMA)** (Michael Cacoyannis, 1958, in Greek with English subtitles), with Elli Lambetti, Athina Mihailidis and Yorgos Papas, 9:30 pm, Fri/9

"Chinese Cinema Rediscoveries," features **SATISFIED OR NOT? (MAN-YI BY MAN-YI)**, (No credits available, 1964, in Chinese with English synopsis provided), 2 pm, \$1.50 admission; "A French Classic by Marcel Pagnol," features **THE BAKER'S WIFE** (1938, English titles), with Raimu, Ginette Leclerc, Charles Maullin, Robert Vattier and Charpin, 4:30, 7 and 9:30 pm, Sat/10

"Chinese Cinema Rediscoveries," see Sat/11 for program details, 2 pm, \$1.50 admission; **CABARET** (Bob Fosse, 1972), with Joel Grey, Liza Minnelli, Michael York and Marisa Berenson, 4:30, 7 and 9:15 pm, Sun/12

"Albert Johnson Presents Images of Blacks on Film," features **DISTANCE** (Anthony Lover, 1975), with Paul Benjamin, Elja Pokinen and James Woods, 7:30 pm, plus "Third World Cinema," featuring **ALLIANCE FOR PRO-**

GRESS (Julio Luduena, 1972, English titles), 9:20 pm, Mon/12

"The American Premiere of James Benning's New Feature with James Benning in Person," features **GRAND OPERA** (1979), with Wilma Schoen, Max A. Zorn, Kristina and Al Rutcurts, 7 pm, plus "The Films of Dana Gordon with Dana Gordon in Person," features **12 SHOTS** (1977-78, silent), plus **PARADISE SPY, OR MY VACATION** (1977-78), 9 pm, Tues/13

"Before Neo-Realism Italian Cinema 1929-1944—Two Fascist Propaganda Epics," features **THE GREAT CALL (IL GRANDE APPELLO)** (Mario Camerini, 1936, in Italian with English synopsis provided), 7:30 pm, plus **SCIPIONE L'AFRICANO** (Carmine Gallone, 1937, in Italian with English synopsis provided), 9:10 pm, Wed/14

"A Tribute to John Alton, Photographer," features **CANON CITY** (Crane Wilbur, 1948), with Scott Brady, Jeff Corey and Whit Bissell, 7 pm, **THE SPIRITUALIST (AMAZING MR. X)** (Bernard Vorhaus, 1948), with Turhan Bey, Lynn Bari and Cathy O'Donnell, 8:30 pm, plus **HE WALKED BY NIGHT** (Alfred Werker, 1948), with Richard Basehart and Scott Brady, 10 pm, Thurs/15

2621 Durant, Berk., \$2.50 double feature, \$2 single feature, \$1 matinee (unless noted otherwise), call for special rates, 642-1412

RECREATIONAL EQUIPMENT, INC.: presents its "1979 Mountain Film Festival," a collection of old and new films on the great mountains of the world, programs include **MOUNTAIN MUSIC**, an animated illustration of technology transforming natural harmony into a volcanic cataclysm, **MATTERHORN: THE NORTH FACE**, an exciting account of an attempt at the summit amidst appalling weather conditions, **KARAKORUM**, a film of the 1975 American K2 Expedition, **LAND OF MIST AND FIRE**, the story of three men's 1952 trek across the Patagonian Ice Cap, plus **FAIRWEATHER**, a

filmed account of the 1977 tragic climb in Alaska's Fairweather range, 7 pm, Fri/16, **MOUNTAIN MUSIC** (see above), **FITZROY**, the story of four climbers' ascent of 10,000-ft. Mt. Fitzroy in Patagonia, **DUOH KOSI**, six kayakers descend of the highest river in the world, **THE CERRE TOREE ENIGMA**, a documentary on the 20-year-old controversy surrounding the ascent of this summit, plus **THE EIGER**, one of the few filmed accounts of a successful ascent of this forbidding peak, 7 pm, Sat/17, King Junior High School Auditorium, corner of Rose and Grant, Berk., \$3 per night, tickets available at REI Co-op, 1338 San Pablo Ave., Berk., 527-4140

SF STATE CINEMATHEQUE: "Disney Films," features a two-hour program of animated short subjects from the 1930s including several Academy Award winners and neglected masterpieces of the studio's golden age, 7:30 pm, Fri/9, "Special Preview Showing with Stars Carol Kane and Lee Grant in Person," features **THE MAFU CAGE**, 7:30 pm, Tues/13, **NIGHT NURSE** (William Weillman, 1931), with Barbara Stanwyck, Ben Lyon and Joan Blondell, 7:30 pm, Wed/14, McKenna Theater, School of Creative Arts Bldg., 1600 Holloway, SF, \$2 general, \$1.50 students and seniors, 469-1629 (days), 585-7174 (box office)

★ SF STATE STUDENTS' UNION: Herb Graft, head archivist of the Brooklyn Arts and Cultural Association, and the film coordinator of "The Legendary Ladies of the Screen" presents a film/lecture, program includes a reel of "Outtakes and Bloopers," noon, Wed/14, Barbary Coast Union, free, "Celebration of Einstein Centennial," features **ALBERT EINSTEIN: EDUCATION OF A GENIUS**, a documentary film, noon, Wed/14, Rm. 135, Humanities Bldg., free, 1600 Holloway near 19th Ave., SF, free, 469-2321 and 489-1667

★ SONOMA FILM INSTITUTE: M (Fritz Lang, 1931), with Peter Lorre, 9:45 pm, Wed/7, 5:45 and 9 pm, Thurs/8, 2 and 7:45 pm, Fri/9, plus **MAD LOVE** (1935), with Peter Lorre, 8:30 pm,

Wed/7, 4:30 and 7:45 pm, Thurs/8, 6:30 and 9:45 pm, Fri/9; **THE PETRIFIED FOREST** (1936), with Humphrey Bogart, Bette Davis and Leslie Howard, 6:30 and 10 pm, Sat/10, 6:30 pm, Sun/11, plus **NOW, VOYAGER** (Irving Rapper, 1942), with Bette Davis and Paul Henreid, 8 pm, Sat/10-Sun/11, **SCARFACE** (Howard Hawks, 1932), with Paul Muni, Ann Dvorak and Boris Karloff, 8:30 pm, Mon/12, 4 and 8 pm, Tues/13, 8:30 pm, Wed/14, plus **THE CRIMINAL CODE** (Howard Hawks, 1931), with Walter Huston, 10 pm, Mon/12, 9:30 pm, Tues/13, 10 pm, Wed/14, **THE DEVIL'S ENVOYS (LES VISITEURS DU SOIR)** (Marcel Carne and Jacques Prevert, 1942), with Jules Berry, Arletty and Fernand Ledoux, 4:30 and 9 pm, Thurs/15, 8:15 pm, Fri/16, plus **GRAND ILLUSION** (Jean Renoir, 1937), with Jean Gabin, Marcel Dalio and Erich von Stroheim, 6:45 pm, Thurs/15, 2, 6 and 10:30 pm, Fri/16, Rm. 108, Darwin Hall, Sonoma State College, 1801 East Cotati Ave., Rohnert Park, \$1.50 general, \$1 seniors and children ages 12 and under, (707) 664-2606

UC BERKELEY: SORCERER, 7 and 9:30 pm, Fri/9, 155 Dwinelle Hall, \$2.50 general, \$2 students with UC ID, "Special Premiere Preview with Stars Carol Kane and Lee Grant in Person," features **THE MAFU CAGE**, 7:30 pm, Mon/12, Wheeler Auditorium, for information on tickets call the CAL box office at 642-9988; **Sherlock Holmes Marathon**, features **ADVENTURES OF SHERLOCK HOLMES**, 7 pm, **SHERLOCK AND THE SECRET WEAPON**, 8:20 pm, **SHERLOCK HOLMES AND THE DEADLY NECKLACE**, 9:30 pm, plus **SILVER BLAZE**, 11:10 pm, Fri/16, 155 Dwinelle Hall, \$2.50 general, \$2 students with UC ID, UC Berk., 642-7477

VIDEO FREE AMERICA: Fabrice Florin presents an anthology of tapes from Pacific Time Magazine including, **DE-EVOLUTION WITH DEVO**, **SWAMI FROM MIAMI**, plus **BAMMIES**, the Bay Area Music Awards, 8 pm, Sun/11, 442 Shotwell, SF, \$2, 648-9040.

continued next page

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March 28, Marin Art and Garden Center, Ross. 9:30 to 4:30, \$45.00. For Reservations or information telephone: Star O'Brien and Associates 415 332-8030.

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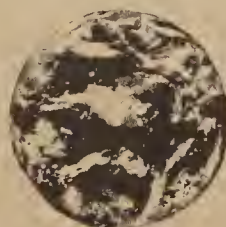
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FILMS / OFFBEAT PICKS

CHILDREN'S FILMS

★ LAWRENCE HALL OF SCIENCE: "Young Children's Films," features **CLOWN**, plus **THE CRAFTY ANIMAL CAPER**, 10:30 am and 2 pm, Sat/10-Sun/11, UC Berk., \$1.50 adults, 75¢ seniors and students, 50¢ children ages 7-12, 25¢ children ages 3-6, free to children under age 3, UC students and members, 642-5132

SF PUBLIC LIBRARY: "Growing," features **SWIMMY, PETER'S CHAIR**, plus **CHARLIE NEEDS A CLOAK**, 10:30 am, Tues/13, "Silly Soup," features **PEOPLE SOUP**, **STONE SOUP** plus **EMPEROR'S OBLONG PANCAKE**, 3:30 pm, Tues/13, Potrero Branch, 1616 20th St., free, 285-3022.

"Isn't That Silly," features **CHAIRY TALE**, **CATERPILLAR AND WILD ANIMALS**, **FOOLISH FROG**, **PETUNIA** plus **JUST SAY HIC**, 4 pm, Tues/13, Potrero Branch, 2434 San Bruno Ave., free, 468-2232

SF STATE CINEMATHEQUE: see listing.

UCSF: see listing

NOTES

SYMPOSIUM ON MEDIA POLITICS: features Dee Dee Halleck, president of the Association of Independent Video Filmmakers, New York, who discusses how recently passed public broadcasting legislation opens opportunities for independent producers and the general public as well as how pending legislation affects these opportunities, plus Larry Hall of the National Task Force on Public Broadcasting and Peter Franck of Pacifica Radio, 1:30-4:30 pm, Sat/10, Media Alliance Meeting Room, Bldg. 314, Fort Mason, Marina and Laguna, SF, free, 495-7949

VIDEO WEST: broadcast on KTSF TV Channel 26, UHF and cable systems throughout the Bay Area, hosted by newsman Scoop Nisker and disc-jockey Dusty Street, features **LAST BOOGIE IN BERKELEY**, rock heroes Country Joe McDonald, Elvin Bishop and Canned Heat relive the Sixties at Chet Helm's Tribal Storm reunion, **WHOLE EARTH JAMBOREE**, a celebration of environmental consciousness and counter-culture ten years after with Stewart Brand, Allen Ginsberg, Wavy Gravy and Ernest Callenbach, **HOW DO YOU SPELL RELIEF?** on the street interviews with Scoop Nisker, plus **KIDS ON WHEELS**, portrait of a 14-year-old skateboard wizard, Richie Oelosa, 10 pm, Wed/14

SUPERMAN: THE ALL-AMERICAN HERO Bay Area television personality Paul Wynne hosts this special hour-long TV program covering the phenomenon of Superman from his beginning in comic books, radio and movies to his dramatic resurgence in the multi-million dollar movie **SUPERMAN**, program includes an interview with Kirk Alyn who starred in the Superman serials produced by Columbia in the late Forties, 8 pm, Fri/16, KBNH-TV, Channel 44

★ indicates general admission of \$1.50 or less.

—Fiona Mackenzie



MOVIE HOUSES

SAN FRANCISCO

ALEXANDRIA: (1) **THE DEER HUNTER**, weekdays at 2 and 8, Sat-Sun, at 1, 4, 4:45 and 8:30, (2) **FAST BREAK**, opens Fri/9, daily at 1:15, 3:20, 5:25, 7:30 and 9:35, (3) **TAKE DOWN**, opens Fri/9, daily at 1, 3:05, 5:10, 7:15 and 9:20, Geary at 18th Ave., 752-5100

ALHAMBRA: (1) **MURDER BY DECREE**, (2) **FAST BREAK**, opens Fri/9, call theater for times, Polk at Green, 775-5656

BALBOA: (1) **THE GLACIER FOX**, opens Fri/9, daily at 6:40, 8:25 and 10:10, with matinees Sat-Sun, at noon, 1:40, 3:20 and 5, (2) **GOOD GUYS WEAR BLACK**, begins Fri/9 daily at 7 and 10:45, with matinees Sat-Sun at 11:15 and 3:05, plus **INVASION OF THE BODY SNATCHERS**, begins Fri/9 daily at 8:45, with matinees Sat-Sun at 1 and 4:50, Balboa at 38th Ave., 221-8181

BRIDGE: MAX HAVILAAR (Fons Rademaker, 1978, Dutch), daily at 6 and 9:05, with matinees Wed., Sat-Sun, at 2:50, Geary at Masonic, \$2 bargain matinees Wed and Sat, until 5, 751-3212

CASTRO: "20th Century Fox Film Festival," features **MAN HUNT** (Fritz Lang, 1941), with Walter Pidgeon, Joan Bennett and Roddy McDowall, plus **LIPOBOAT** (Alfred Hitchcock, 1944), with Tallulah Bankhead, John Hodiak, William Bendix and Walter Slezak, 7 and 10:45, Thurs/8-Fri/9, **CALL OF THE WILD** (William Wellman, 1935), with Clark Gable, Loretta Young and Jack Oakie, 2, 5:30 and 9, plus **THE MARK OF ZORRO** (Rouben Mamoulian, 1940), with Tyrone Power, Basil Rathbone, Linda Cornell and Gale Sondergaard, 3:45, 7:15 and 11, Sat/10, **CAROUSEL** (Henry King, 1956), 8:15, Sun/11-Mon/12, with Sun matinee at 3:30, plus **CAN- CAN** (1960), with Frank Sinatra, Shirley MacLaine, Maurice Chevalier and Louis Jourdan, 6 and 10:30, Sun/11-Mon/12, with Sun matinee at 1:15, **MY DARLING CLEMENTINE** (John Ford, 1946), with Henry Fonda, Victor Mature and Walter Brennan, 8:45, Tues/13-Wed/14, with Wed matinees at 1 and 4:45, plus **JESSE JAMES** (Henry King, 1939), with Henry Fonda, Tyrone Power and Nancy Kelly, 6:45 and 10:30, Tues/13-Wed/14, with Wed matinee at 2:45, **THE HUSTLER** (Robert Rossen, 1961), with Paul

Newman, Jackie Gleason, George C. Scott and Piper Laurie, 8:30, plus **THE GUNFIGHTER** (Henry King, 1950), with Gregory Peck, Jean Parker and Karl Malden, 6:45 and 10:45, Thurs/15-Fri/16, 429 Castro at Market, \$1.75 bargain matinee Wed and Sat until 5, 5:21-6120

CENTO CEDAR: KING OF HEARTS (Philippe Oe Broca), with Alan Bates, daily at 6 and 10, with Wed. and Sat. matinees at 2, plus **BREAD AND CHOCOLATE** (Franco Brusati), with Nino Manfredi, daily at 8, with matinees Wed., Sat-Sun, until 5, 776-8300

CINEMA 21: SAME TIME NEXT YEAR (PG), weekdays at 6, 8 and 10:20, Fri. at 6, 8:20 and 10:30, Sat-Sun, at 1, 3:30, 5:40, 8 and 10:15, Chestnut at Steiner, 921-1234

CLAY: GET OUT YOUR HANDKERCHIEFS (Bertrand Blier, 1978, France), with Gerard Opardey, Patrick Oweaere and Carol Laure, daily at 7 and 9, with late show Fri/9 at 10:45 and matinees Wed., Sat-Sun, at 1, 3 and 5, "Special Late Show," features **STILL MOVING/PATTI SMITH**, plus New Wave musicians in videotape performances, midnight, Sat/10, Fillmore near Clay, \$1.75 bargain matinees Wed and Sat until 5, 346-1123

COLISEUM: THE BRINK'S JOB, begins Fri/9, daily at 6:30 and 10:10, with matinees Sat-Sun, at 2:50, plus **HEAVEN CAN WAIT**, opens Fri/9, daily at 8:20, with matinees Sat-Sun, at 1 and 4:40, Clement at 9th Ave., 221-8181

CORONET: CALIFORNIA SUITE, daily at 7 and 9:30, with matinees Wed., Sat-Sun, at 2 and 4:30, Geary and Arguello, 752-4400

EGYPTIAN: EL TOPO, opens Fri/9, daily at 12:20, 2:40, 7:20 and 9:40, Market at 6th St., \$1.75 bargain matinee Mon-Fri until 5 and Sat-Sun until 1, 673-7373

EMPIRE: (1) **THE GLACIER FOX** (G), opens Fri/9, weekdays at 7 and 9, Sat-Sun, at 1:10, 3:05, 5, 6:55 and 8:50, (2) **GOOD GUYS WEAR BLACK**, weekdays at 7:15 and 9:15, Sat-Sun, at 1:10, 3:05, 5:15, 7:10 and 9:10, (3) **HEAVEN CAN WAIT** (PG), daily at 7:15 and 9:15, Sat-Sun, at 1, 3, 5, 7 and 9, West Portal, 661-5110

FOUR STAR: "New Yorker Film Festival," features **EVERYTHING FOR SALE** (Andrzej Wajda), plus **LANDSCAPE AFTER BATTLE** (Andrzej Wajda), Fri/9-Sun/11: **PRINCESS YANG KWEI FEI** (Kenji Mizoguchi), plus **UTAMARO AND HIS FIVE WOMEN** (Kenji Mizoguchi), Mon/12-Tues/13: **FACES OF LOVE** (Michael Sauter), plus **JONAH WHO WILL BE 25 IN THE YEAR 2000** (Alain Tanner), Wed/14-Thurs/15,

FACES OF LOVE, plus **LA SALAMANDRE** (Alain Tanner), Fri/16-Sat/17, call theater for times, Clement at 23rd Ave., \$1.50 bargain matinee Sat until 5, \$2 regular admission, 752-2650

GATEWAY: STRANGERS ON A TRAIN (Alfred Hitchcock, 1951), with Farley Granger and Robert Walker, plus **I CONFESS** (Alfred Hitchcock, 1953), with Montgomery Clift, Anne Baxter and Karl Malden, runs through Sat/10, **OTHELLO** (Stuart Burge, 1966), with Laurence Olivier and Maggie Smith, plus **DOCTOR FAUSTUS** (Richard Burton, 1966), with Richard Burton and Elizabeth Taylor, Sun/11-Tues/13: **GIANT** (George Stevens, 1956), with Elizabeth Taylor, Rock Hudson, James Oan and Mercedes McCambridge, plus **EAST OF EDEN** (Elia Kazan, 1955), with James Oan, Julie Harris and Raymond Massey, Wed/14-Sun/17, call theater for times, 215 Jackson at Battery, 421-3353

GHIRARDELLI: ONCE IN PARIS, daily at 3:10, 5:20, 7:45 and 9:50, with matinees Sat-Sun, at 1, Beach at Polk, \$1.50 bargain matinee daily until 5:30, 441-7088

GRANADA: MOMENT BY MOMENT, weekdays at 8:45, Fri. at 6 and 9:35, Sat-Sun, at 2, 5:35 and 9:10, with **THE OTHER SIDE OF THE MOUNTAIN, PART II**, weekdays at 7, Fri. at 7:50, Sat-Sun, at 3:50 and 7:25, Mission at Ocean, 584-6850

KOKUSAI: THE LIGHTHOUSE (Keisuke Kurosawa), with Hideo Takamine and Keiji Sada, the story of 25 years in the life of a lighthouse keeper, spanning the quarter century from 1932 to 1957, plus **ZATOICHI, FLASHING SWORD**, with Shintaro Katsu, runs through Tues/13: **TORASAN CARRY ON**, with Kiyoshi Atsumi and Masatoshi Nakamura, the 20th film in the popular Torasan Series, plus **SAMURAI FROM NOWHERE #1**, with Isamu Nagato and Shima Iwashita, Wed/14-Tues/20, call theater for times, 1700 Post at Buchanan, 563-1400

LUMIERE: THE WICKER MAN (Robin Hardy, 1973), with Christopher Lee, Britt Ekland, Oiane Cileto and Edward Woodward, daily at 7:15 and 9:30, with matinees Wed., Sat-Sun, at 1, 3 and 5, 1572 California, \$1.75 bargain matinee Wed and Sat, until 5, 885-3201

METRO I: HARDCORE (R), daily at 7 and 9:30, with matinees Sat-Sun, at 2 and 4:30, Union at Webster, youths ages 17 and under not admitted to this film, 221-8181

METRO II: HAROLD AND MAUDE, daily at

9:30, with matinees Sat-Sun, at 1:40 and 5, plus **KENTUCKY FRIED MOVIE**, daily at 6:45 and 10:05, with matinees Sat-Sun at 3:20, Union near Fillmore, 931-7666

NEW MISSION: LORD OF THE RINGS, plus **CORVETTE SUMMER**, call theater for times, Mission near 22nd St., 647-1261

NORTH POINT: SUPERMAN, daily at 1, 4, 7 and 9:45, Powell at Bay, 989-6060

PARKSIDE: THE SONG REMAINS THE SAME (PG), with Led Zeppelin, 8:30, Fri/9-Sat/10, with Sat matinee at 4:10, plus **JIMI HENDRIX (X)**, a musical documentary, 6:30 and 10:55, Fri/9 Sat/10, with Sat matinee at 2:20; **THE BIG FIX** (PG), with Richard Oreyfuss, Susan Anspach and Rita Karin, 2:30 and 8:30, Sun/11, 8:30, Tues/13-Wed/14, **HOUSE CALLS** (PG), (Howard Zieff), with Walter Matthau, Glenda Jackson, Art Carney and Richard Benjamin, 12:45 and 6:45, Sun/11, 6:45, Tues/13-Wed/14, plus **THE STING** (PG) (George Roy Hill), with Paul Newman, Robert Redford and Robert Shaw, 4:30 and 10:30, Sun/11, 10:30, Tues/13-Wed/14, **ENTER THE DRAGON** (R), with Bruce Lee, John Saxon and Jim Kelly, 7 and 10:45, plus **THE YAKUZA**, with Robert Mitchum and Takakura Ken, 8:45, Thurs/15-Fri/16, "Midnight Bonus No Extra Charge," features **DRAGON INN** (King Hu, in Mandarin Chinese with English and Chinese subtitles), midnight, Fri/16, Taraval and 19th Ave., \$2.50 general admission, 661-1940

PLAZA: (1) **THE NORTH AVENUE IRREGULARS**, weekdays at 5:30, 7:30 and 9:30, Sat-Sun, at 1:45, 5, 7 and 9, with Sat-Sun matinees on **DUMBO** at 12:30 and 3:45, (2) **NORMA RAE**, daily at 5:25, 7:30 and 9:35, with matinees Sat-Sun at 1:15 and 3:20, Serramonte Plaza, Oak City, 756-3240

REGENCY I: AGATHA, call theater for times, Van Ness at Sutter, 673-7141

REGENCY 2: DAYS OF HEAVEN, call theater for times, Sutter at Van Ness, 776-5505

RICHIEU: THE THIN MAN GOES HOME (Richard Thorpe, 1944), with William Powell and Myrna Loy, 5th of the 13-year series, plus **LADY IN THE LAKE** (Robert Montgomery, 1946), with Y-O-U and Phillip Marlowe, as played by Robert Montgomery, runs through Sat/10: **FORSAKING ALL OTHERS** (W. S. Van Dyke, 1934), with Clark Gable, Joan Crawford, Robert Montgomery and Rosalind Russell, plus **RIPTIDE** (Edmund Goulding, 1934), with Norma Shearer, Robert Montgomery, Herbert Marshall and Lilyan

Tashman, Sun/11-Tues/13, **THE GANG'S ALL HERE** (Busby Berkeley, 1943), with Carmen Miranda, Alice Faye and Benny Goodman, plus **PIN-UP GIRL** (H. Bruce Humberstone), with Betty Grable, Joe E. Brown and Martha Raye, Wed/14-Sat/17, call theater for times, 1075 Van Ness at Geary, 771-5200

ROXIE: BAHIA (Marcel Camus, 1978, Brazil, Portuguese dialogue with English subtitles), 8:20, Fri/9-Sat/10, with Sat matinee at 4:45, plus **THE HARDER THEY COME** (Perry Henzell, 1973), with Jimmy Cliff, 6:30 and 10:05, Fri/9-Sat/10, **THE BIG FIX** (Jeremy Paul Kagan, 1978), with Richard Oreyfuss, 7:20, **CHINATOWN** (Roman Polanski, 1974), with Jack Nicholson and Faye Dunaway, 9:25, Sun/11-Mon/12, with Sun matinee at 4:45, plus **MOVIES GREATEST HEADLINES**, ten minutes of the greatest filmed disasters including the crash of the Hindenburg and the collapse of the Tacoma Narrows Bridge, 7:10, Sun/11-Mon/12: **DADA**, a documentary on the dadaist movement of the 1920s, features interviews with the survivors of the early days, their paintings, collages, films, poetry, sculptures and songs, 6:50 and 9:05, **RETOUR A LA RAISON** (Man Ray, 1923), **L'ETOILE DE MER** (Man Ray, 1928), **GHOSTS BEFORE BREAKFAST** (Hans Richter, 1927), 7:45 and 9:55, plus **WAINSCOATING** (Joegh Bullock), with Tony Logan, a film performance piece, incorporating film and theatre, 8:30, Tues/13, **KASPAR HAUSER** (Werner Herzog, 1975, German with English subtitles), 8:25, plus **AGUIRE, WRATH OF GOD** (Werner Herzog, 1974, German with English subtitles), 6:45 and 10:20, Wed/14-Thurs/15, **THE AFRICAN QUEEN** (John Huston, 1952), with Katharine Hepburn, Humphrey Bogart and Robert Morley, 7:30, Fri/16-Sat/17, with Sat matinee at 3:15, plus **THE LION IN WINTER** (Anthony Harvey, 1968), with Katharine Hepburn, Peter O'Toole and Anthony Hopkins, 9:20, Fri/16-Sat/17, with Sat matinee at 5:05, 16th near Valencia, \$1 bargain matinee with 50¢ membership card Sat-Sun, until 5, \$2 regular admission, 863-1087

ROYAL: NORMA RAE, call theater for times, Polk near California, 474-2131

SERRA: INVASION OF THE BODY SNATCHERS, daily at 7 and 9:30, with Sun matinees at 2 and 4:30, 2170 Junipero Serra, Oak City, 755-1455

SERRAMONTE 6: (1) **HEAVEN CAN WAIT**, (2) **RICHARD PRYOR IN CONCERT**, plus **DISCO FEVER**, (3) **FIVE DAYS FROM HOME**,

OFFBEAT MOVIE PICKS FOR MARCH



Tom Swift and his atomic guitar-playing machine? No, it's Peter Lorre in "Mad Love."

THE HANDS MAY BE ORLAC'S, BUT MY HEART BELONGS TO DADA

PETER LORRE IN LOVE

Two vintage Peter Lorre films, *Mad Love* (1935), his first American movie, and *M*, the Fritz Lang-directed thriller that first boosted him to international recognition, will be screened March 7 through 9 in Darwin Hall, Room 108, at Sonoma State College, 180 East Cotati Drive in Rohnert Park, (707)664-2606. The program is presented by the Sonoma Film Institute.

In horror and science fiction films, as in religion, resurrection is a theme that pops up again and again. Films such as *The Day the Earth Stood Still*, *Night of the Living Dead* and the endless cinematic reconstitutions of Mary Shelley's *Frankenstein* approach the idea wholistically, which is to say that the whole corpus is re-awakened. There persists, however, a lesser thread, a genre of film in which only a portion of the anatomy is revived. *Donovan's Brain* and *The Beast with Five Fingers* belong to this grim tradition, as does Woody Allen's *Sleeper* due to its "cloning The Leader's nose" episode.

Mad Love, which features a two-handed transplant, is also such a film. It was adapted from Maurice Renard's novel *Les Mains d'Orlac* (The Hands of Orlac), by Guy Endore and directed by Karl Freund, Robert Weine's cinematographer for *The Cabinet of Dr. Calagari*.

Lorre plays the demented Dr. Gogol in the film, a throaty gnome with a Kojak haircut and eyes drooping pendulously over his cheeks like a pair of soft-boiled eggs. He's hopelessly in love with Frances Drake, playing an actress in a Parisian "Grand Guignol" theater, where beheadings and other grisly scenes are staged every evening for the titillation of the masses. A true

stage-door Johnny, Gogol is on hand for each night's performance, watching blissfully as his beloved is tortured on the rack.

Will she have him? Not on your life. She's married to concert pianist Stephen Orlac, played by Colin Clive. When Orlac's talented fingers are crushed in a train wreck, however, Gogol the master surgeon turns up to graft onto his wrists a brand spanking new pair of hands... taken from the guillotined corpse of a knife-wielding murderer.

Orlac's new digits have other things on their mind besides tickling the ivories.

Mad Love establishes a new level of movie horror when the hands' original owner shows up, a new head grafted to his body and a pair of gleaming metal gauntlets in place of the missing manipulators, claiming to have been restored by Gogol's genius.

Mad Love is one of only a handful of films directed by Freund; others include *The Mummy* (1932), with Boris Karloff, and *Moonlight and Melody* (1939). As a cinematographer, however, his credits are more impressive. In addition to *Calagari*, he wielded the camera on such films as *Dracula*, *Metropolis*, *The Golem* and, more recently, *Key Largo*.

Also featuring Keye Luke as Gogol's assistant, *Mad Love* sports camerawork by Chester Lyons and Gregg Toland, interpreting the screenplay by P. J. Wolfson and John L. Balderston.

This resurrection, opus is itself a remake of a 1925 Austrian film, *Orlacs Haende*, directed by Robert Wiene and starring Conrad Veidt, respectively the director of and the somnambulist in *Dr. Calagari*. Those interested in tracing macabre hand-me-downs can see the original version at the Pacific Film Archive on March 9. It is playing with the 1921 film *Scherben* (Shattered), directed by Lupu Pick and scripted by Carl Mayer. Both prints have German titles, so live English translation will be provided.

Mad Love was remade twice more, one version starring Mel Ferrer and Christopher Lee, the other a low budget retread entitled *Hands of a Stranger*, that is occasionally seen cracking its knuckles on late night TV.

Mad Love screens at 8:30 pm on Wed/7, 4:30 and 7:45 on Thurs/8 and 6:30 and 9:45 on Fri/9; *M* screens at 9:45 on Wed/7, 5:45 and 9 on Thurs/8 and 2 and 7:45 on Fri/9. Admission is \$1.50, \$1 for senior citizens and children under 12.

DADA, CATATONIC POETS, AND FOUR HATS IN SEARCH OF HEADS

One of the better aspects of punk rock, New Wave or, if you prefer, No Wave music is the work and exposure it has given a lot of Dadaist artists. There is a consistent philosophy behind both movements that recalls the earliest Dadaists and Max Ernst's statement that Dada is a "mental attitude," an attitude that considers destruction a creative act, a la Bakunin and Kropotkin.

Hans Richter, Man Ray, Apollinaire and the rest of the punkers of six dec-

ades ago are exhumed and revisited in a program screening March 13 at the Roxie Theater, situated at 3117 16th St. in SF, 863-1087. The films include a mystery Dada Documentary so secret that the distributor wouldn't tell the Roxie staff anything about it, *La Retour a la Raison* and *L'Etoile de Mer* by Man Ray, *Ghosts Before Breakfast* by Hans Richter and a contemporary live/film piece, *Wainscoating*, by Joegh Bullock.

La Retour a la Raison was made by Man Ray in one day. It was "premiered the following evening at a soiree entitled the "Evening of the Bearded Heart" and was halted after three minutes when the audience rioted. To construct it, Ray used Rayograms (pictures made by objects set directly onto film) mixed with shots of daisies and other common things in uncommon contexts. It was one of the first films made for its own sake, without any commercial intent.

L'Etoile de Mer, also by Man Ray, looks at the world through distorting lenses and illustrates an odd love poem by Robert Desnos, a Dada cory known for lapsing into psychic trances.

Vormittagsspuk (Ghosts Before Breakfast) by Hans Richter is one of the more successful attempts at making a Dada/Surrealist film. It is built out of real objects rather than abstract geometries and features Richter and two musicians, Paul Hindemith and Darius Milhaud, as three of four hat owners traveling independently of their hats, mingling with pistols, beards, lampposts and an enigmatic clock.

Wainscoating, Joegh Bullock's stage/screen mystery, features Tony Logan on film and on the stage, acting to music by Jim Miller and Doug Kipping. Also in the film cast are Deborah Torraine, Robert Smith and Helen Hall.

The Dada documentary screens at 6:50 and 9:05 pm, the Man Ray and Richter films play at 7:45 and 9:55. *Wainscoating* plays at 8:30 pm only. Admission is \$2 with a Roxie discount card, \$2.50 without.

—Steve Campbell

opens Fri/9, (4) **THE GLACIER FOX**, (5) **MURDER BY DECREE**, (6) **GOOD GUYS WEAR BLACK**, call theater for times, 4914 Junipero Serra, Colma, 756-6500.

ST. FRANCIS: (1) **THE WARRIORS**, daily at 12:05, 3:35 and 7:05, plus **HI RIDER**, daily at 1:50, 5:20 and 8:50, (2) **DISCO FEVER**, daily at 1:15, 4:40 and 7:55, plus **RICHARD PRYOR IN CONCERT**, daily at 11:35, 3:15 and 9:40, Market between 5th and 6th Sts., \$1.50 bargain matinee daily until 2, 362-4822

STAGE DOOR: **AUTUMN SONATA**, call theater for times, 420 Mason, 986-4767

STRAND: **THE GRAND BOUFFE** (Marco Ferrer), with Marcello Mastroianni and Michel Piccoli, 12:20, 4:45 and 9:10, plus **THE LOVED ONE** (Tony Richardson), with Jonathan Winters, 2:40 and 7, Fri/9; **THE BOYS FROM BRAZIL** (Franklin Schaffner), with Gregory Peck and Laurence Olivier, plus **EMBRYO** (Ralph Nelson), 2:50 and 7:20, Sat/10, **LOVE STORY** (Arthur Hiller), with Ryan O'Neal and Ali McGraw, 12:30 and 6:15, **OLIVER'S STORY** (John Koryl), with Ryan O'Neal and Candice Bergen, 2:15 and 8, plus **MAHOGANY** (Berry Gordy), with Diana Ross, 3:55 and 9:40, Sun/11; **THE LITTLE FOXES** (William Wyler), with Bette Davis, 2:54 and 9:30, plus **THE LETTER** (William Wyler), with Bette Davis, 12:15, 4 and 7:45, Mon/12, **CATCH-22** (Mike Nichols), with Alan Arkin, Martin Balsam and Jon Voight, 4 and 9:50, **THE PRESIDENT'S ANALYST** (T. Flicker), with James Coburn, 2:10 and 8:05, plus **THE MAGIC CHRISTIAN** (Joseph McGrath), with Peter Sellers and Ringo Starr, 12:30 and 6:30, Tues/13, **CONVERSATION PIECE** (Luchino Visconti), with Burt Lancaster and Silvano Magano, 2 and 6, plus **THE STRANGER** (Luchino Visconti), with Marcello Mastroianni, 9:55, Wed/14, **THE RITZ** (Richard Lester), with Rita Moreno and Jack Weston, 2:51 and 8:30, plus **SATURDAY NITE AND THE BATHS** (J. Buckley), 12:15, 3:30, 6:45 and 10, Thurs/15, **THE HARDER THEY COME** (Perry Henzell), with Jimmy Clitt, 2:15, 6 and 9:45, plus **BLUE COLLAR** (Paul Schrader), with Harvey Keitel and Richard Pryor, 12:15, 4 and 7:45, Fri/16, 1127 Market between 7th and 8th Sts., \$1 bargain matinee daily until 2, \$1.50 bargain matinee daily until 6, 552-5990

SURF: **THE OPIUM WAR** (Chen Chun-li, 1959, People's Republic of China), daily at 7:15 and 9:15, with matinees Wed., Sat.-Sun. at 1, 3 and 5, 4512 Irving at 46th Ave., \$1.75 bargain matinees Wed. and Sat. until 5, 664-6300

TANFORAN: (1) **TAKE DOWN**, opens Fri/9, daily at 12:30, 2:40, 4:50, 7 and 9:10, (2) **THE WARRIORS**, daily at noon, 2, 4, 6, 8 and 10, (3) **THE DEER HUNTER**, weekdays at 2 and 8, Sat.-Sun. at 1, 4, 4:45 and 8:35, (4) **HARDCORE** (R), daily at 12:15, 4:55, 7:15 and 9:35, note youths

ages 17 and under not admitted to this film, 400 Tanforan Shopping Center, San Bruno, 558-0921

U.A. STONETOWN: (1) **TAKE DOWN**, opens Fri/9, daily at 7:20 and 9:30, with matinees Wed., Sat.-Sun. at 1, 3:10 and 5:15, (2) **THE BRINK'S JOB**, daily at 8:45, with matinees Wed., Sat.-Sun. at 4:45, plus **EVERY WHICH WAY BUT LOOSE**, daily at 6:45 and 10:35, with matinees Wed., Sat.-Sun. at 2:45, behind Emporium, Stonetown, 221-8181

VOGUE: **THE WARRIORS**, daily at 7:30 and 9:15, with Sun. matinees at 2:10, 3:55 and 5:40, Sacramento at Presidio, 221-8181

WARFIELD: **GOOD GUYS WEAR BLACK**, daily at 12:30, 4:30 and 8:30, plus **THUNDERBOLT AND LIGHTFOOT**, daily at 2:20, 6:10 and 10, Market at 6th St., \$2 bargain matinee Mon-Fri. until 5 and Sat.-Sun. until 1, 775-7722

YORK: call theater for titles and times, 24th St. near Potrero, \$1.50 bargain matinee Sat. until 5, \$2 regular admission, 282-0316

EST BAY

ACT CINEMAS: (1) **GET OUT YOUR HAND- KERCIEFS**, weekdays at 7 and 9, Fri.-Sat. at 6:45, 8:45 and 10:45, Sun. at 1, 3, 5, 7 and 9, (2) **AUTUMN SONATA**, daily at 7 and 10:30, with Sun. matinee at 3:20, plus **INTERIORS**, daily at 8:50, with Sun. matinees at 1:30 and 5:10, Center off Shattuck, Berk., 548-7200

ALAMEDA: (1) **EVERY WHICH WAY BUT LOOSE**, plus **OUTLAW BLUES**, (2) **MOVIE MOVIE**, (3) **GOOD GUYS WEAR BLACK**, call theater for times, 2317 Central, Alameda, 522-4433

ALBANY: **NORMA RAE**, call theater for times, 1115 Solano, Berk., 524-5656

BERKELEY: **DAYS OF HEAVEN**, call theater for times, Shattuck at Haste, Berk., 848-4300

CALIFORNIA: (1) **THE GREAT TRAIN ROBBERY**, (2) **BREAD AND CHOCOLATE**, (3) **MURDER BY DECREE**, call theater for times, Cinema Center, Kittredge and Shattuck, Berk., 848-0620

CAPRI: **FAST BREAK**, opens Fri/9, weekdays at 6, 7:55 and 9:50, Sat.-Sun. at 1:30, 3:25, 5:20, 7:15 and 9:10, 1653 Willow Pass Rd., Concord, 687-4310

CENTURYS: (21) **FAST BREAK**, opens Fri/9, daily at 6, 8 and 10, with matinees Sat.-Sun. at 2 and 4, (22) **HARDCORE**, begins Fri/9, daily at 8:15, with matinees Sat.-Sun. at 4:15, plus **THE EYES OF LAURA MARS**, daily at 6:15 and 10:15, with matinees Sat.-Sun. at 2:15, Nimitz Fwy., Oakl., 562-9990

CINE 7: **THE PSYCHIC**, plus **THE EVIL**, call theater for times, 3814 MacArthur Blvd., between

35th Ave. and Hyde, Oakl., \$1 regular admission, 530-3382

ELMWOOD: **MAX HAVILAAR**, opens Fri/9, daily at 8, with Sun. matinees at 2 and 5, College at Ashby, Berk., 848-0931

FESTIVAL: (1) **GOOD GUYS WEAR BLACK**, daily at 1:15, 3:15, 5:15, 7:15 and 9:15, (2) **NORMA RAE**, daily at 12:30, 2:45, 5:05, 7:25 and 9:45, (3) **AGATHA**, daily at 1:15, 3:15, 5:15, 7:15 and 9:15, (4) **EVERY WHICH WAY BUT LOOSE**, daily at 12:30, 2:45, 5, 7:15 and 9:25, (5) **HARDCORE**, daily at 12:45, 4:35 and 8:25, plus **DISCO FEVER**, daily at 2:55, 6:45 and 10:35, (6) **SUPERMAN**, daily at 1:40, 4:20, 7:10 and 9:45, Hesperian and A St., Hayward, 785-8000

GRAND LAKE: **GOOD GUYS WEAR BLACK**, daily at 7 and 9, with matinees Sat.-Sun. at 1, 3 and 5, Grand Ave., Oakl., 452-3556

HAYWARD 5: (1) **CALIFORNIA SUITE**, daily at 1:30, 3:25, 5:20, 7:15 and 9:10, (2) **THE BRINK'S JOB**, daily at 1:35, 3:35, 5:35, 7:35 and 9:35, (3) **FIVE DAYS FROM HOME**, opens Fri/9, daily at 1:50, 5:50 and 9:50, plus **HEROES**, daily at 3:45 and 7:45, (4) **MURDER BY DECREE**, daily at 1:55, 4:15, 6:35 and 8:55, (5) **THE GLACIER FOX**, opens Fri/9, daily at 2, 3:45, 5:30, 7:15 and 9, 24800 Hesperian Blvd., Hayward, 786-3000

HILLTOP MALL: (1) **THE GLACIER FOX**, daily at 1:45, 3:30, 5:15, 7 and 8:45, (2) **THE NORTH AVENUE IRREGULARS**, weekdays at 1, 3:05, 5:05, 7:10 and 9:10, Sat.-Sun. at 2:20, 5:25, 7:15 and 9:05, plus Sat.-Sun. matinees of **DUMBO** at 1:05 and 4:10, (3) **FAST BREAK**, opens Fri/9, daily at 1:20, 3:20, 5:20, 7:20 and 9:20, (4) **HARDCORE**, daily at 1:40, 5:40 and 9:40, plus **EVERY WHICH WAY BUT LOOSE**, daily at 3:35 and 7:35, 1303 Hilltop Mall, Richmond, 223-2288

NORTHSIDE: (1) **KING OF HEARTS**, plus Sally Cruikshank's **MAKE ME PSYCHIC**, daily at 6, 8 and 10, (2) **HEAVEN CAN WAIT**, daily at 7 and 9, with late shows Fri.-Sat. at 11, 1828 Euclid, Berk., 841-2648

OAKS: (1) **AGATHA**, (2) **THE DEER HUNTER**, call theater for times, 1875 Solano near Berkeley, Berk., 526-1836

PARKWAY: (1) **THE BRINK'S JOB**, daily at 9, with matinees Sat.-Sun. at 1:30 and 5:15, plus **THE BIG FIX**, daily at 7:10 and 10:55, with matinees Sat.-Sun. at 3:25, (2) **THE WARRIORS**, daily at 6:45, 8:45 and 10:45, with matinees Sat.-Sun. at 12:45, 2:45 and 4:45, Park Blvd. and E 18th, Oakl., 835-3535

PIEDMONT: (1) **SAME TIME NEXT YEAR**, weekdays at 7 and 9:10, Fri. at 6:30, 8:45 and 10:45, Sat. at 2, 4:10, 6:30, 8:45 and 10:45, Sun.

at 12:30, 2:40, 4:50, 7 and 9:10, Piedmont at 41st, Piedmont, 654-2727

RIALTO: (1) **ANIMAL CRACKERS**, (Victor Heerman), with all four Marx Brothers, plus **DUCK SOUP** (Leo McCarey), with the Marx Brothers, (2) **THE END OF SUMMER** (Yasujiro Ozu), plus **AN AUTUMN AFTERNOON** (Yasujiro Ozu), (3) **FRITZ THE CAT**, **THE NINE LIVES OF FRITZ THE CAT**, plus **HEAVY TRAFFIC**, all directed by Ralph Bakshi, (4) **THE LAVENDER HILL MOB** (Charles Crickton), plus **THE LADY KILLS** (Alexander MacKendrick), with Alec Guinness and Peter Sellers, call theater for times, 841 Gilman, Berk., 526-6669

ROXIE: **RICHARD PRYOR IN CONCERT**, call theater for times, 17th and Telegraph, Oakl., 893-3311

SHOWCASE: (1) **TAKE DOWN**, opens Fri/9, (2) **TAKE DOWN**, opens Fri/9, call theater for times, Broadway at 51st, Oakl., 654-3600

SOUTHLAND CENTER: (1) **ICE CASS- TLES**, daily at 1:15, 3:25, 5:35, 7:45 and 9:55, (2) **SAME TIME NEXT YEAR**, daily at 1:45, 4:25, 7:10 and 9:25, (3) **THE NORTH AVENUE IR- REGULARS**, daily at 1, 3:10, 5:20, 7:30 and 9:40, Southland Center, Hayward, 783-2601

SOUTH SHORE CINEMA: (1) **TAKE DOWN**, opens Fri/9, (2) **KING OF THE GYPSIES**, plus **PRETTY BABY**, call theater for times, So. Shore Shopping Center, Alameda, 521-4200

U. A. CINEMAS: (1) **SUPERMAN**, daily at 1, 4, 7 and 10, (2) **HARDCORE**, daily at 1, 3:15, 5:30, 7:45 and 10, (3) **GOOD GUYS WEAR BLACK**, daily at 1, 2:45, 4:30, 6:15, 8 and 9:45, (4) **FAST BREAK**, opens Fri/9, daily at 1:30, 3:30, 5:30, 7:30 and 9:30, 2274 Shattuck, Berk., 843-1487

UC THEATRE: **UP IN SMOKE** (Lou Adler, 1978), with Cheech and Chong, 8:35, **EVERYTHING YOU KNOW IS WRONG** (1974), with the Firesign Theater, 7:45 and 10:45, plus **HARDWARE WARS** (Ernie Fosselius, 1978), and **OUASI AT THE OUACKADERO** (Sally Cruikshank), 7:30 and 10:30, Fri/9, **PLAY IT AGAIN, SAM** (Herbert Ross, 1972), with Woody Allen, 2:55, 6:30 and 10:05, plus **CASABLANCA** (Michael Curtiz, 1942) with Ingrid Bergman and Humphrey Bogart, Sat/10, **THE GREATEST SHOW ON EARTH** (Cecil B. DeMille, 1952), with Charlton Heston, James Stewart, Betty Hutton and Dorothy Lamour, 4:10 and 9:45, plus **HOW THE WEST WAS WON** (John Ford, Henry Hathaway and George Marshall, 1963), with John Wayne, Henry Fonda, James Stewart, Debbie Reynolds, Gregory Peck and George Peppard, 1:25 and 7, Sun/11, **THE MAN WHO SKIED DOWN EVEREST** (Isao Zeniya, 1975, Japan),

with Yuichiro Miura, 7:55, **EL CAPITAN** (Fred Padula and Glen Denny, 1978), plus **THE GREAT ECSTASY OF THE SCULPTOR STEINER** (Werner Herzog, 1975, Germany), 7 and 11:10, Mon/12, **THE WHITE SHEIK** (Federico Fellini, 1952, Italy), with Alberto Sordi and Guilelta Masina, 8:45, plus **MIRACLE IN MILAN** (Vittorio De Sica, 1951, Italy), with Francesco Golisano and Emma Gramatica, 7 and 10:30, Tues/13, "Savage Samurai Sex," features **SWORD OF JUSTICE**, 8:20, plus **THE NAKED 7**, 7 and 10:05, Wed/14, **THE BLUE ANGEL** (Josef Von Sternberg, 1930, Germany), with Emil Jannings and Marlene Dietrich, 9:30, plus **THE THREEPENNY OPERA** (G. W. Pabst, 1931, Germany), with Lotte Lenya, 7:30, Thurs/15, **COMES A HORSEMAN** (Alan J. Pakula, 1978), with Jane Fonda, James Caan and Jason Ro- bards, 9:35, plus **THE LAST PICTURE SHOW** (Peter Bogdanovich, 1971), with Ben Johnson and Cloris Leachman, 7:30, Fri/16, 2036 University, Berk., 843-6267

WALNUT CREEK CINEMA: **BLUE COLLAR** (Paul Schrader), with Richard Pryor, Harvey Keitel and Yaphet Kotto, plus **THE BIG FIX** (Jeremy Kagan), with Richard Dreyfuss, Fri/9-Sat/10, **THE BAD NEWS BEARS IN BREAKING TRAINING**, **BUGSY MALONE**, with Tatum O'Neal, plus **CHARLOTTE'S WEB**, Sun/11, **THE GODFATHER I AND II** (Francis Ford Coppola), with Marlon Brando, Al Pacino and Robert De Niro, Mon/12-Tues/13, **THE WORLD'S GREATEST LOVER** (Gene Wilder), with Gene Wilder, plus **SHERLOCK HOLMES' SMARTER BROTHER** (Gene Wilder), with Gene Wilder and Marty Feldman, Wed/14-Thurs/15, **MIDNIGHT EXPRESS** (Alan Parker), plus **SORCERER** (William Friedkin), Fri/16-Sat/17, call theater for times, 1649 North Main St., Walnut Creek, 935-3770

NOTES

IRENE MANNING: appears live at the Egyptian Theater for an on-stage interview with Phil Sinclair, followed by a retrospective of some Warner Brother films she starred in, most notably the multi-award winning feature **YANKEE DOODLE DANDY**, in which she played Fay Templeton, clips from her films include **SHINE ON HARVEST MOON**, **THE DOUGHGIRLS**, and **ESCAPE IN THE DESERT**, 8 pm, Thurs/15, Market at 6th St., SF, \$5, tickets available at Macy's, Emporium, Strand, Warfield and Egyptian Theaters (see listings for address), 673-7373

Titles and times subject to change. Call theater to verify.

—Fiona Mackenzie

GUARDIAN CLASSIFIED

824-2506

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JOBS

Bona fide nonprofit organizations may list their paid employment positions here at no charge (up to 42 words per issue). Call 824-2506 for information.

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Bay Guardian

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Cau. mail, 30, would like bi female to share E Bay (Richmond) house. Prefer non-smoker, like things neat, clean. \$150, 50 off exchange for light house cleaning. I'm into bicycle, Disco, 4 wheels, 235-5240

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Attractive, sensitive W/M, 30, seeks affectionate, well-adjusted woman for fun, sexual involvement and whatever else. Write Box 31515, San Francisco, CA 94131

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Eastbay W/M late forties, attached, discreet, wants to meet a sane, sensitive, smart, optimistic woman with her own goals who'd like to mutually re-energize and occasionally unwind with a similarly endowed, socially conscious friend. My search is genuine so, please, your genuine reply only. Box 93, San Leandro 94577

Going Out To Breakfast,

gin rummy, Zorba the Greek, bike-riding, picnics, Herb Caen, pipe-smoking, A Thousand Clowns and romantic Sunday mornings with you. These are the answers to my life. The question: Are you interested in the possibility of intimacy and affection, companionship and conversation from an aspiring journalist, 27, W/M, attending Stanford? I'm looking for a woman with wit and warmth, kindness and intelligence, traditional values and progressive mind, pleasing looks and pleasant laugh. Guardian Box 13-25-F

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Very handsome man 30s intelligent, educated, sensitive but not rich or successful would like to date nice, easy going lady. SF area, Box 1298, 2000 Center, Berkeley 94704

Searching for very petit intelligent woman, affectionate with touch of class, interested in activities from theater and dining out to sailing and occasional camping. Am easy going, considerate, professional, 45, 5'4", 140, Jewish (not religious), work SF, live East Bay, seeking caring, lasting relationship. Please write PO Box 4471, Walnut Creek, CA 94596 and include phone number

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Hi! I'm looking for an unattached, educated W/M, 45-53, who likes fun, sharing thoughts, intelligence and creative people. I'm neat, attractive, fun, interesting, caring and busy. If you are the above and into theater, hot tubs, walks, talks, dining, dance, warmth and playing, write Guardian Box 13-28-B

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Sophisticated

attractive, generous couple, 48/38, he a writer, she European, want to meet gentle blue-eyed by young woman for sensual friendship. One interesting catch, it must be arranged so that the European lady thinks it spontaneous. Foreign travel a possibility. Photo appreciated but not necessary. Box 644, Larkspur 94939

W/M Peninsula-San Jose married, 40s, 6'1", 180, educated, pleasant, attractive, sensual, seeks same in firm, affectionate woman 30-45 for discreet and intimate weekday daytime warm fuzzies. PO Box 1363, Mt. View, CA 94042

Attention Lady

W/M, handsome, successful, gentle, firm, humorous, ironic, English, widely traveled and read, 6'2 1/2", blond, 185 lbs., likes sunshine, swimming, films, mountains, jazz, etc., seeks lady both beautiful and bright, slender, sensual, intelligent, articulate, well-dressed and undressed, under 34, any race. Will call you discreetly. David, 220 Redwood Highway, Box 131, Mill Valley 94941

Marriage Only: Seeking A Wife

Healthy, non-smoker, non-drinker, sincere single male, no dependents, professional Ph.D., 50, is searching for a soulmate, to create a home, family in atmosphere of aliveness, loyalty and mutual support. I have an abundant store of love and energy to share with bubbly, intelligent, warm, sincere, loving, single female of child-bearing age w/no dependents. Women who are religious fanatics, into drugs and mind and health destroying habits, don't write. P.O. Box 1116, San Luis Obispo, CA 93401

Handsome, slim, wise, young, harmonious, W/M 34 living in 3BR home on 8 1/2 acres in country 3 hours north of SF wishes to visit Bay Area every week or 2 & share affection, love, & healing massage with attractive healthy sensual lady. Will reciprocate at my place. Send phone # to make date. Photo appreciated. Guardian Box 13-25-V

I'm looking for a male companion (nonsmoker, 25-50 years, knowledgeable about Greek culture) for my next trip to Rhodes and Crete in September. Last summer I went by myself—exciting but sometimes lonely. I'm W/F, 35, single, professional, sensitive, fun, and easy to get along with if we share some values and interests. Guardian Box 13-26-K

Male, 32, literature teacher, enjoys art, music, with Delacroix-Dylan-Dantesque sensibilities, seeks affectionate, sensitive woman 30-40 as companion, friend, lover. Guardian Box 13-25-W

Great Lunches

Gentleman seeks to put some life into his lunches in financial district by inviting thrifty attractive ladies (one at a time!) to join him at top restaurants. Time flexible. He is medium height, attractive, slim, fun, not married. Guardian Box 13-25-X

Attractive East Bay W/M

32, seeks intelligent, responsive woman with positive outlook and sense of humor. Guardian Box 13-26-L

Shy, intelligent, attractive W/M, 24, wishes to meet slim, tender woman, 21-27, for lasting relationship. I enjoy the arts, especially films, the country, running, a clean earth, cappuccino, cycling, quietness. Not into wealth. Write Guardian Box 13-26-N

Mathematician, 31, desires shy woman, classical musician or dancer, physician, devoted person, quiet, tired and proud. Karl, Guardian Box 13-26-F

Won On One

I am an attractive, thoughtful, sensitive, Aries Lady seeking a monogamous, gentlemanly Mr. Nearly Right. I'm a slim 5'4", my age is 41, I'm seeking a relationship one-to-one. I have a sense of humor and love to laugh, and am also able to be serious. I'd like for us to learn about one another and how we evolved. We can discuss experiences past, though not passed over. I'd like for us to share travel, theatre, music, interests in art, dining in or out, walks, paddling in the country, biking, jogging and spending money. I have no interest in party-types, pushy people, profanity or playing games. I want Mr. Nearly Right to be 38-48, articulate, humane, an unmarried white male not without funds. A guy with a warm and tender way, with a loving heart, from the others will set himself apart. Guardian Box 13-26-M

Married W/M artist, 32, is happy, healthy, wealthy and wise. Looking for a gorgeous, discreet W/F playmate for mutual benefits and fun. Send phone number, photo if possible and interest to Guardian Box 13-28-A

I'm eternally curious, W/M, 28, 6'2", 175, shy, writer, guitar-picker, jogger, seeks attractive, intelligent female who can be happy with the simple pleasures of life. Guardian Box 13-25-T

Lonely, shy, depressed W/M, 27, needs a woman's love to live again. Guardian Box 13-25-S

W/M, late 40s, 5'10", gentle, warm, handsome, non-smoker, seeks slender woman with ready-made family (infants or young children). Guardian Box 13-25-R

Intrepid Berkeley horticulturist, W/F, 28, searching for bufoonery and other creature comforts with succulent KFAT fan man. Guardian Box 13-25-Q

Salty dog Irishman, 30; lawyer, good-looking and fit, masculine but not macho, diverse talents and interests, seeks attractive, witty, energetic, playful woman for close-hauled cerebral sailing. Write Guardian Box 13-26-J

Attractive, career-oriented, W/M, 33, hazel eyes, 5'11", good build, seeks attractive W/F, 22-32 with positive outlook, good figure and a sincere interest in potential marriage. Photo appreciated. PO Box 241, Pittsburg, CA 94565

Wanted—Wealthy man, visionary, truthful, powerful, ethical, playful, 30-40, enjoys his interesting life but hasn't found the woman who can meet & expand him emotionally, spiritually, physically, mentally. I'm more than I can say here, but all the above (except wealthy man)—looking for soul-sustaining man to spend 30-40 years with. Write in depth. Guardian Box 13-26-C

Are You The Woman

who is looking for a pleasant, warm and intellectually stimulating relationship with an established, financially solvent businessman? Am 5'6", mid-fifties. I favor a slender woman who takes pride in her appearance and who enjoys music, theatre, outdoors, travel. Someone who is positive, optimistic, maybe charming, gentle, probably in her forties. Write Guardian Box 13-26-H

Healthy, successful, W/M, 34, Berkeley Ph.D., seeks compatible companion for just about everything. Returnable letter & picture. Guardian Box 13-26-G

W/F, 45, artist, professional, interested in outdoors, animals, dance, travel, tennis, Buddhism, seeks W/M, 40-55. Guardian Box 13-25-P

Wanted, friend/lover. Prefer tall slim black man. I am W/F, 40ish. Love movies, art, dancing, fun. Guardian Box 13-25-D

Conrad, 36, 6', 147#, blond healthy independent enterprising knowledgeable practical eccentric nutritionist, functional designer, quality contractor, world traveler. seeks woman companion desiring consensus partnership, family, adventure. Guardian Box 13-28-C

Very goodlooking, classy, young businessman seeks pretty, affectionate, sincere, intelligent girlfriend-lover. Am mature, independent, well-groomed, very considerate and romantic. You are looking for meaningful sharing, cuddling, passion, and adventure. Please write frank letter to POB 99075, SF 94109. Friendly introduction, no pressure.

Intellectual Woman?

Science, philosophy scholar, male, 36, seeks brilliant woman: vibrant, self-confident, autonomous, original, and archaically moral. Write Scholar, Box 94 Berkeley 94701

Single W/M, late fifties, fairly affluent (own my own home), seeks tall-busted lady to live with. Brunette first choice, but blonde or redhead fine, too. Would like lady who has been successful housewife or secretary, but easy to get along with is the most important quality. I enjoy fine SF restaurants and theatres. Forty to 50 suggested but other ages OK. Please write me about yourself. Box 1132, 2000 Center St., Berkeley 94704

Attractive, considerate, experienced man desires lady for sensual affair. At least, let's talk. Phone number to Alan, Guardian Box 13-25-GG

Gentle sincere Euro/M desires lady 20-35 for walks, talks, dining or whatever and a warm intimate relationship. Alan, PO Box 16379, SF 94116

Sensitive, single, attractive, honest W/M, drama teacher, 36, has acting school, seeks a nice healthy lady with sense of humor (non materialistic) for close relationship. 625 Post #137, SF 94109

Assertive slender 5'8" w/f 26 looking for assertive w/m 21-35 with high energy. Must be good conversationalist with a flair for debates. I'm independent and self-sufficient and want you to be the same. I want us to spend time together. PO Box 27024, Oakland 94602

Male, 25, lonely Marxist. Look like Travolta/Elvis. Seek female for friendship, sex (Also males to exchange message). FCH, PO Box 2322, Station A, Berkeley 94702

Handsomeness giving W/M, 27, with imagination and spontaneity seeks friendship with slender gentle giving honest lady (21-32). Please write Guardian Box 13-26-O

Wanted gay women tennis players. Object fun and new friends. Guardian Box 13-25-Y

Are All The Good Ones Taken?

A very good-looking, professional, East Bay W/M, 32, wonders if any unattached women still exist who require quality in life more than quantity, who appreciate the process of getting there as much as the goal of being there—a pilgrimaging gourmet for life's sensuous textures. There are incredible experiences, fantasies, and adventures for those who can grab life by the balls (clitoris?) and inherit what it offers. I like getting crazy as well as being sane, traveling as well as staying home, going for what I want more than just dreaming of what I could have. I like exploring, fine music (Vivaldi to Pink Floyd), hiking, the outdoors, mind-alteration and good reading. I am a very feeling, bright and humorous man. For me this is it. There are no hidden meanings. Now is the time. Risks are risky, but a life of mediocrity is the shits! If you are of similar philosophy, please write (no amateurs please). Guardian Box 13-25-Z

My Eyes Twinkle

and sparkle with joy, mystery, humor, love. I spent part of my time taking pictures, dreaming, thinking about social change, horseback riding, supporting people, studying psychology, collecting old radio shows, spending time with young people (under 12), working. I am looking for a person who wants to nurture and be nurtured. This person is an attractive female (21-31), who is supportive, caring, romantic, zany, adventurous, reflective. I'm a male, 6-1, 210 lbs., brown hair and beard. I value laughing, touching, caring, singing, people. Guardian Box 13-25-AA

Hello! I am the product of 34 years in a bizarre culture (this one), and I am proud of the life I've created for myself. I've lots of Gemini and lots of Leo, lots of interests and opinions, lots of warmth, friendliness, ideas, energy, playfulness, personal integrity. I would love to meet a mature, unattached, non-smoking, tummy East Bay man in his 30s who truly respects himself and the life he is living. I would love a strong, intimate relationship based on compatible energy, mutual respect, health oriented interests, commitment to growth and communication, and a mutual desire to share the joyous adventures of life. I would love to get to know you no matter what does or doesn't develop. Please write an honest letter to Guardian Box 13-25-BB

28-year-old Asian American male attractive intelligent sensitive would like to meet interesting attractive woman for light affair. Not into chicanery or disappointment. Motive is simply to meet nice people. Guardian Box 13-25-CC

Tired Of Robots

W/M 23 seeking a non-mechanical woman for exchange of friendship. Anatomy is nice, but emphasis is on brain waves! Photo not necessary. Guardian Box 13-25-DD

Young Entrepreneur

smart and good-looking, well read, widely traveled, good conversationalist, desires intimate company of woman 25-40, e la "same time next month" to spice up mutual lives. Discretion and safety. Guardian Box 13-25-EE

I know this sounds naive but what I really want is for this incredibly wonderful man to walk into this coffee shop and sweep me off my feet. This modern-day romantic is an attractive, creative, professional W/F, 34, interested in skiing, travel, fine foods & wines, films and late-night conversations. I appreciate a man with a sense of direction to his life, thoughtful and with interests similar to mine. Guardian Box 13-26-P

Busty, tall Marin female wanted. Prefer trim woman around 30. One or two small kids OK. I'm (young) 36, average guy, 6'3", 200 lbs., red hair, athletic, affectionate. Enjoy beaches, bicycles, hiking. Guardian Box 13-25-FF

Marriage Minded?

I am seeking a female who would like to create a life style, a love style with an assured, aware W/M. I am in my early thirties, tall and not into drugs, alcohol, or television. You are 26-36, unpretentiously down to earth, have common sense, your appearance is trim and attractive, and you are a natural food, Feldenkraise, or "life ecologist" practitioner. With mutual kindness, we are the realities of each other's imaginings. Goals would be marriage or its equivalent, as the event most natural for this time and place, and a move later on to Seattle or its equivalent. Together, we touch, guide, build strength. We are friends, allies, lovers, "architects" for one another. Guardian Box 13-26-O

Woman wants gentle, sensitive, sensual sincerity in and with another attractive, professional woman. Guardian Box 13-35-A

Goodlooking W/M seeks discreet relationship with attractive female (single or married). I'm tall, trim, 40s, non-smoker, university grad, own airplane and have free time. Write Guardian Box 13-25-B

Women Photographers

I'd like to form a women's photography collective for women interested in sharing their support, skills, ideas and darkroom facilities. Guardian Box 13-25-L

Playgirl seeks Mr. Magnanimous. Write Joy, Box 31332, San Fran., CA 94131. Incl stamp

Imaginative creative SF professional man, attractive, intelligent, 29, would like to meet a thoughtful woman who enjoys life. I like cross-country skiing, sailing, bike riding, theatre, dinner in quiet restaurants. Interested in culture, ideas. I value caring, sensitivity, warmth and a sense of humor. Guardian Box 13-25-E

Wonderful, warm, attractive, intelligent, young/mid-life W/F seeks wonderful, warm, attractive, intelligent young/mid-life W/M, 45 to 55. I like talking forever over a cup of coffee or a glass of wine, the city, the ocean, hot-tubs, movies, theater, KMPX, smoking (but I'm trying to quit), and funny, compassionate, and sensitive people. Guardian Box 13-26-B

Very Bright And Assertive Lady

sought by playful, bright, romantic (incurable), over-educated, good looking, and successful W/M 35 (new to SF) to share the arts, books, ideas, outdoors, dining, travel, adventure, jogging and chasing rainbows. I am 6'3", 200lb—I'm you are 25-35, over 5'4", trim and attractive, successful with lots of energy and a zest for life please write Guardian Box 13-26-A

Shy Caucasian artist, 33, seeks younger woman for lasting relationship. Guardian Box 13-29-A

Bi male seeks small, active male for pleasures of mind and body extra points for Asian or Latino. Box 1241, 2000 Center St., Berkeley 94704

W/M, 38, Searching For B/F

Educated, well-traveled, tall and handsome, living near City, met wonderful black woman when 20 and has loved black women ever since. "Music can be made using only black or white keys on the piano, but the best music comes from black and white played together." Box 578, Tiburon 94920

Attorney, age 35, attractive, athletic, 6'1", 185 lbs., blue eyes, blond hair, world traveler, blue-grass banjo picker, looking for woman who is sexy, loving, and interesting. Send picture, description and phone number to Stuart, PO Box 34051, San Francisco

SOCIAL

Gemini, a society for dominant men and submissive women. Novices welcome. Send large SASE. Box 1261G, Berkeley 94701

Videodating

The alternative to the bar scene for attractive singles. People Productions. SF. Marin 332-0771. East Bay 839-DAT

Singles-couples for confidential answers to your questions about swinging write R. H., Rt-1, Box 158-A, Suisun 94585. Send self-addressed stamped envelope.

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introductions for serious minded singles. Bay Area residents. All nationalities. PO Box 99363, SF 94109. 771-4429

Glory Hill Switchboard

for lonely Christians, 18-80. 661-5609



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Gardening—planting, maintenance, renewal. Free estimates. January, February—time to prune. David, 826-4311, evenings.

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Trees need pruning? Would you like a fence installed? I also do hauling, clean-up and general yardwork. Call Jeff, day or evenings, 841-6500, ext. 388

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Typing/Transcription/Phone Dict. Individual/commercial, briefs, letters, manuscripts, proposals, resumes, theses, translating 10 languages (including Chinese), calligraphy. 563-3270

RECREATION

BULLETIN BOARD

Woman seeks fellow adventurer for extended Asian travel beginning August. Guardian Box 13-26-E

Shipmate Wanted

See ad under PERSONALS

Scrabble Addicts

Organizing a weekly game. Interested in mature and friendly players. Serious but non-threatening atmosphere. Thursdays 7:30. 566-7336

Traveling partner wanted! Far East, Southeast Asia, India. Carl 771-6195

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I want to travel with a band touring the Midwest to search my roots in late summer. Hard worker. Dennis Stone, 739-8699

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Music variety, comedy, square dancing, good rates. Call Stuart at 467-2970 weekdays.

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Housekeeping, sleeping 4-8, hot tub, redwoods 2 night minimum, \$18-\$30/night. Austin Dell Resort, 3650 Cazadero Highway, Cazadero, CA 95421. (707) 632-5273.

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1970 Kawasaki, 90cc, \$175. Leave message, 431-1739, Suzi.

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Dodge van, 1967, built-in bed, shelves, \$1,000, 469-1815. 355-7023

LEGAL NOTICES

The Bay Guardian publishes legal notices for San Francisco County *only*. Please call 824-2506 for charter rates and information.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

NO 745910
SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the application of ARTEMISA BORREGO for change of name. Whereas the petition of ARTEMISA BORREGO has been filed in court for an order changing her name from ARTEMISA BORREGO to ELISA A. BORREGO; now, therefore, it is hereby ordered that all persons interested in said matter do appear before this court in Department 1 on the 9th day of April, 1979, at 9 o'clock am to show cause why this application for change of name should not be granted. Dated February 28, 1979. Francis W. Mayer, Judge of the Superior Court.

ROBERTO GARCIA
La Raza Centro Legal
2588 Mission, Suite 200
San Francisco, CA 94110
Attorney for Applicant

Pub. dates: March 7, 14, 21, 28, 1979
BG-131910

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 36822
The following person is doing business as THE SONGWRITERS STAGE, Marina Music Hall, Building 314, 2nd Floor, Fort Mason Center, San Francisco, CA 94123. Grant K. Baldwin, 328-A Cypress Avenue, San Bruno, CA 94066. This business is conducted by an individual. Signed Grant K. Baldwin. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on March 2, 1979.

Pub. Dates: March 7, 14, 21, 28, 1979
BG-13197

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 36826
The following persons are doing business as ZEN PRODUCTS, 1715 Waller, San Francisco, CA 94117. Ann Elizabeth Worth, 1715 Waller, San Francisco, CA 94117; Deni Shadig, 447 E 15th, Eugene, Oregon 97401; Joanne Murayama, 109 Gail Drive, Felton, CA 95018. This business is conducted by an unincorporated association other than a partnership. Signed Ann E. Worth. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on March 2, 1979.

Pub. Dates: March 7, 14, 21, 28, 1979
BG-13194

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 36827
The following person is doing business as FIRST IMPRESSIONS, 1737 Vallejo, San Francisco, CA 94123. Liane Rabut Shavian, 1737 Vallejo, San Francisco, CA 94123. This business is conducted by an individual. Signed Liane Shavian. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on March 2, 1979.

Pub. Dates: March 7, 14, 21, 28, 1979
BG-13195

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 36823
The following persons are doing business as PRIMA FACIE, 561 Castro, San Francisco, CA 94114. Alexander J. Desy, 811 Pierce, San Francisco, CA 94117; Robert B. Puckett, 516 Laguna, San Francisco, CA 94102. This business is conducted by a general partnership. Signed Alexander J. Desy, Robert B. Puckett. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on March 2, 1979.

Pub. Dates: March 7, 14, 21, 28, 1979
BG-13198

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 36653
The following persons are doing business as SIXTEENTH & KANSAS BUILDING, 1414 Donner, San Francisco, CA 94124: Neville Rich, Jr., c/o 1414 Donner, San Francisco, CA 94124; Lee David Sankowich, c/o 1414 Donner, San Francisco, CA 94124; Lila S. Sankowich, c/o 1414 Donner, San Francisco, CA 94124; Sally Pareglio, c/o 1414 Donner, San Francisco, CA 94124; Camelback Investors, c/o 1414 Donner, San Francisco, CA 94124; Estate of Lloyd R. Sankowich, c/o 1414 Donner, San Francisco, CA 94124; Trust of Charles & Anne Sankowich, c/o 1414 Donner, San Francisco, CA 94124. This business is conducted by a general partnership. Signed Neville Rich, Lee David Sankowich. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on February 22, 1979.

Pub. Dates: March 7, 14, 21, 28, 1979
R-78084

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 36653
The following person is doing business as STAR-BABY, 1920 Laguna, San Francisco, CA 94115: Carole Mayo, 1920 Laguna, San Francisco, CA 94115. This business is conducted by an individual. Signed Carole Mayo. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on February 27, 1979.

Pub. Dates: March 7, 14, 21, 28, 1979
R-78083

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 36554
The following persons are doing business as BACK CARE ASSOCIATES, 3301 Clay, San Francisco, CA 94118. Joyce Glick, 3301 Clay, San Francisco, CA 94118; Carl Thatcher, 3351 Arizona Street, Oakland, CA. This business is conducted by co-partners. Signed Joyce Glick. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on February 15, 1979.

S. ROBERT DIENER
3050 Shattuck Avenue
Berkeley, CA 94705
(415) 848-4752
Attorney for Applicant

Pub. Dates: March 7, 14, 21, 28, 1979
BG-13182

NOTICE OF INTENTION TO ENGAGE IN THE SALE OF ALCOHOLIC BEVERAGES

Subject to issuance of the license applied for, notice is hereby given that the undersigned proposes to sell alcoholic beverages at the following premises: 1336 Ninth Avenue, San Francisco, CA 94122. Pursuant to such intention, the undersigned is applying to the Department of Alcoholic Beverage Control for issuance of an alcoholic beverage license (or licenses) for these premises as follows: ON-SALE BEER & WINE BONA FIDE EATING PLACE. Signed Eugene Robert Fetter, Roy Levin.

Pub. Date: March 7, 1979
BG-13189

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 36733
The following persons are doing business as BRITISH MARKET, 2800 Leavenworth #69, San Francisco, CA 94133. Louis Wade Lum, 121 Knollwood Drive, San Rafael, CA 94901; Sandra Patricia Lum, 121 Knollwood Drive, San Rafael, CA 94901. This business is conducted by an individual. Signed Sandra P. Lum. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on February 27, 1979.

Pub. Dates: March 7, 14, 21, 28, 1979
R-78004

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 36825
The following person is doing business as GEOTHERMAL ECONOMICS (GEO-ECO), 2301 Broadway #104, San Francisco, CA 94115. Albert T. Holmes II, 2301 Broadway #104, San Francisco, CA. This business is conducted by an individual. Signed Albert T. Holmes II. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on March 2, 1979.

Pub. Dates: March 7, 14, 21, 28, 1979
BG-13193

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 36471
The following person is doing business as COSTUMER'S SERVICE COMPANY, 1695 North Point #301, San Francisco, CA 94123. Stewart H. Bloom, 1695 North Point #301, San Francisco, CA 94123. This business is conducted by an individual. Signed Stewart H. Bloom. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on February 9, 1979.

Pub. Dates: Feb. 14, 21, 28, March 7, 1979
BG-13187

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 36469
The following person is doing business as BLOOMINGSALLES, 917 Cole, San Francisco, CA 94117. Mark S. Wright, 3654 16th Street, San Francisco, CA 94114. This business is conducted by an individual. Signed Mark S. Wright. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on February 9, 1979.

Pub. Dates: Feb. 14, 21, 28, March 7, 1979
BG-13188

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 35850
The following person is doing business as PACIFIC HERB ENTERPRISES, 707 Stockton #207, San Francisco, CA 94109. John D. Keys, 707 Stockton #207, San Francisco, CA 94108. This business is conducted by an individual. Signed John D. Keys. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on January 9, 1979.

Pub. Dates: February 14, 21, 28, March 7, 1979
R-67780

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 35946
The following persons are doing business as THE TOONS, IN TOON PRODUCTIONS (2 names), 1431 Fifth Avenue, San Francisco, CA 94122; Parker A. Lee, 1431 Fifth Avenue, San Francisco, CA 94122; Jeffrey Pettit, 1245 Waller, San Francisco, CA 94117; John Milne, 10 Cranfield Avenue, San Carlos, CA 94070; Jim Arrington, 739-A 16th Avenue, San Francisco, CA 94118. This business is conducted by a general partnership. Signed Parker A. Lee. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on January 15, 1979.

Pub. Dates: February 14, 21, 28, March 7, 1979
R-56631

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 36824
The following person is doing business as AVALANCHE PRESS, 1350 Pine #202, San Francisco, CA 94109. Max Metheny, 1350 Pine #202, San Francisco, CA 94109. This business is conducted by an individual. Signed Max H. Metheny. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on March 2, 1979.

Pub. Dates: March 7, 14, 21, 28, 1979
BG-13191

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 36323
The following person is doing business as CALIFORNIA FIRE AND SECURITY SYSTEMS, 1049 14th Street, San Francisco, CA 94114. Randall Dean Burgess, 1049 14th Street, San Francisco, CA 94114. This business is conducted by an individual. Signed Randall D. Burgess. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on February 1, 1979.

Pub. Dates: February 14, 21, 28, March 7, 1979
R-56940

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 36014
The following person is doing business as MOTO, 2332 Divisadero #2A, San Francisco, CA 94115. K. Dawn Aronson, 2332 Divisadero #2A, San Francisco, CA 94115. This business is conducted by an individual. Signed Dawn Aronson. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on January 16, 1979.

Pub. Dates: February 14, 21, 28, March 7, 1979
R-67791

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 36690
The following persons are doing business as BROOM & BOARD, 1531 Fulton, San Francisco, CA 94117. Jeffrey O. Kozony, 1531 Fulton, San Francisco, CA 94117; Catherine Cleary, 1531 Fulton, San Francisco, CA 94117. This business is conducted by an unincorporated association other than a partnership. Signed Jeffrey O. Kozony. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on February 23, 1979.

Pub. Dates: February 28, March 7, 14, 21, 1979
BG-13181

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. 36473
The following person is doing business as AB PRODUCTIONS, 186 Commonwealth #3, San Francisco, CA 94118. Alan Bruce Babbitt, 186 Commonwealth #3, San Francisco, CA 94118. This business is conducted by an individual. Signed Alan Bruce Babbitt. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on February 9, 1979.

Pub. Dates: February 14, 21, 28, March 7, 1979
BG-13185

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO 36374

The following person is doing business as MOSAIC INTERNATIONAL, 1806 Polk, San Francisco, CA 94109. Carl Sanford, 1544 Polk, San Francisco, CA 94109. This business is conducted by an individual. Signed Carl F. Sanford. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on February 5, 1979.

Pub Dates February 14, 21, 28, March 7, 1979
R-58950

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO 36572

The following persons are doing business as TWENTY-SEVENTY FELL APARTMENTS, 55 Sutter, Suite 54, San Francisco, CA 94104. Joel J. De Young, 2131 Lyon, San Francisco, CA 94115, Richard C. Shorkey, 2654 Union, San Francisco, CA 94123. This business is conducted by a limited partnership. Signed Joel J. De Young. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on February 16, 1979.

Pub Dates February 28, March 7, 14, 21, 1979
BG-13184

**ORDER TO SHOW CAUSE
FOR CHANGE OF NAME**
NO 749192

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the application of CARL LYNN ANDREW NORDE, a minor, by ROSLYN NAJARRO, his parent, for change of name. Whereas the petition of CARL LYNN ANDREW NORDE, a minor, by ROSLYN NAJARRO, his parent, has been filed in court for an order changing his name from CARL LYNN ANDREW NORDE to CARL LYNN NAJARRO now, therefore, it is hereby ordered that all persons interested in said matter do appear before this court in the courtroom of the Presiding Judge on the 21st day of March, 1979, at 9:00 o'clock am to show cause why this application for change of name should not be granted.

Dated February 9, 1979 Francis W. Mayer, Judge of the Superior Court.

SARGE R. HOLTZMAN
1310 Halght
San Francisco, CA 94117
(415) 883-2244
Attorney for Applicant

Pub dates February 21, 28, March 7, 14, 1979

3G-13175

**ORDER TO SHOW CAUSE
FOR CHANGE OF NAME**
NO 749099

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the application of MARTIN CANNON, a minor, by VICTORIA ROJO, his parent for change of name. Whereas the petition of MARTIN CANNON has been filed in court for an order changing his name from MARTIN CANNON to MARTIN ROJO, now, therefore, it is hereby ordered that all persons interested in said matter do appear before this court on the 21st day of March, 1979, at 9 o'clock am to show cause why this application for change of name should not be granted.

Dated February 7, 1979 Francis W. Mayer, Judge of the Superior Court

ROBERT P. GARCIA Esq.
La Raza Centro Legal
2588 Mission Suite 200
San Francisco, CA 94110
(415) 826-5506

Pub dates February 28, March 7, 14, 21, 1979
R-77993

SUMMONS

CASE NO. 745342

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the marriage of the Petitioner GERTRUDE WINDER, and the Respondent, GENE WINDER.

NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below.

¡AVISO! Usted ha sido demandado. El tribunal puede decidir contra Ud. sin audiencia a menos que Ud. responda dentro de 30 días. Lea la información que sigue.

1. To the Respondent:
a. The petitioner has filed a petition concerning your marriage. You may file a written response within 30 days of the date that this summons is served on you.

b. If you fail to file a written response within such time, your default may be entered and the court may enter a judgment containing injunctive or other orders concerning division of property, spousal support, child custody, child support, attorney's fees, costs, and such other relief as may be granted by the court, which could result in the garnishment of wages, taking of money, property, or other relief.

c. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be filed on time.
Dated November 1, 1978 Carl M. Olsen, Clerk By Richard F. Metter, Deputy

RAY HILLS
1828 Divisadero
San Francisco, CA 94115
(415) 348-1571
Attorney for Petitioner

Pub Dates February 21, 28, March 7, 14, 1979
BG-13173

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO 36456

The following person is doing business as LA FOGATA RESTAURANT AND TAQUERIA, 82 1st Street, San Francisco, CA 94105. Vincent Gutierrez, 2 Dalerose Ct., Daly City, CA 94014. This business is conducted by an individual. Signed V. Gutierrez. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on February 9, 1979.

Pub Dates February 21, 28, March 7, 14 1979
R-58991

SUMMONS

CASE NO 745093

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the marriage of the Petitioner JOSE HUMBERTO SIERRA, and the Respondent FELICITA MARIE SIERRA.

NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below.

¡AVISO! Usted ha sido demandado. El tribunal puede decidir contra Ud. sin audiencia a menos que Ud. responda dentro de 30 días. Lea la información que sigue.

1. To the Respondent:
a. The petitioner has filed a petition concerning your marriage. You may file a written response within 30 days of the date that this summons is served on you.

b. If you fail to file a written response within such time, your default may be entered and the court may enter a judgment containing injunctive or other orders concerning division of property, spousal support, child custody, child support, attorney's fees, costs, and such other relief as may be granted by the court, which could result in the garnishment of wages, taking of money or property, or other relief.

c. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be filed on time.

Dated Oct. 26, 1978 Carl M. Olsen, Clerk By Richard F. Metter, Deputy

STAN ZAKS
Zaks and Harris Law Firm
503 Doloras
San Francisco, CA 94110
(415) 883-1530
Attorney for Applicant

Feb. 21, 28, March 7, 14, 1979
BG-13178

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO 36038

The following persons are doing business as CACHET, 3350 Sacramento, San Francisco, CA 94118. Varikes and Brenda Metchikian, 1116 W. Hillsdale Boulevard, San Mateo, CA 94403. This business is conducted by individuals (Husband and wife). Signed Varikes Metchikian. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on January 17, 1979.

Pub Dates February 14, 21, 28, March 7, 1979
R-67792

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 36075

The following person is doing business as M-J CONSTRUCTION CO., 863 1/2 Florida, San Francisco, CA 94104. Michael Jay Underhill, 70 Stanton, San Francisco, CA 94114. This business is conducted by an individual. Signed Michael Jay Underhill.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on January 19, 1979.

Pub. Dates February 14, 21, 28, March 7, 1979
R-67795

SUMMONS

CASE NO 744510

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the marriage of the Petitioner LUIS RAMIREZ LOPEZ, and the Respondent SHIELA ANGELIC SOUTHALL (AKA) SHIELA ANGELIC LOPEZ.

NOTICE! You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below.

¡AVISO! Usted ha sido demandado. El tribunal puede decidir contra Ud. sin audiencia a menos que Ud. responda dentro de 30 días. Lea la información que sigue.

1. To the Respondent:
a. The petitioner has filed a First Amended petition concerning your marriage. You may file a written response within 30 days of the date that this summons is served on you.

b. If you fail to file a written response within such time, your default may be entered and the court may enter a judgment containing injunctive or other orders concerning division of property, spousal support, child custody, child support, attorney's fees, costs, and such other relief as may be granted by the court, which could result in the garnishment of wages, taking of money or property, or other relief.

c. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be filed on time.
Dated November 16, 1978 Carl M. Olsen, Clerk By J. Rasch-Chabot, Deputy

ARMANDO IBANEZ
681 Market, Suite 875
San Francisco, CA 94105
(415) 548-0747
Attorney for Petitioner

Pub dates February 28, March 7, 14, 21, 1979
R-77976

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 36571

The following person is doing business as BAY AREA LANGUAGE CENTER, MISSION TYPING & EDITING, 2069-A Mission, San Francisco, CA 94110. Rita Stanton, 478 Bartlett, San Francisco, CA 94110. This business is conducted by an individual. Signed Rita Stanton. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on February 16, 1979.

Pub Dates February 28, March 7, 14, 21, 1979
BG-13163

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 36689

The following person is doing business as INPRINT, 2544 Clay, San Francisco, CA 94115. Marjorie Lynn Kurzman, 22 Portola Way, Corte Madera, CA 94925. This business is conducted by an individual. Signed Marjorie Lynn Kurzman. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on February 23, 1979.

Pub Dates February 28, March 7, 14, 21, 1979
BG-13162

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO 36470

The following persons are doing business as BUNJE DOWSE & CO., 850 Montgomery Street, Suite 400, San Francisco, CA 94133. Tom A. Dowse, 25 Alta Street, San Francisco, CA 94133. Ralph B. Bunje, Jr., 108 Goldhunter Court, Foster City, CA 94404. Douglas B. Lloyd, 43 Cable Roadway, Sausalito, CA 94965. This business is conducted by a general partnership. Signed Tom A. Dowse.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on February 9, 1979.

Pub Dates Feb. 14, 21, 28, March 7, 1979
BG-13186

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO 36613

The following person is doing business as DIAMOND PACIFIC MANAGEMENT COMPANY, 66 Everson, San Francisco, CA 94131. Patricia P. Gordon, 66 Everson, San Francisco, CA 94131. This business is conducted by an individual. Signed Patricia P. Gordon. This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on February 20, 1979.

KAPLAN, LEVY, SAMRICK & BERNARD
155 Montgomery Street Suite 1600
San Francisco, CA 94104
Attorneys for Applicant

Pub Dates February 28, March 7, 14, 21, 1979
R-78009

ORDER TO SHOW CAUSE (MARRIAGE)
CASE NO. 745342

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the marriage of Petitioner GERTRUDE WINDER, and Respondent GENE WINDER. To Respondent, GENE WINDER. You are ordered to appear in this court, located at City Hall, Van Ness and McAllister Streets, San Francisco, California, on March 15, 1979, at 9:00 am, in Department 13, Room 481, to give any legal reason why certain orders requested by Petitioner, GERTRUDE WINDER, should not be made by this court as set forth in the Request for Order and Declaration.

Pending a hearing in this matter, the court further orders: Respondent and Petitioner are mutually enjoined and restrained from harrasing, disturbing the peace of each other or the children, Eric Winder and Russell Winder. Respondent and Petitioner are further mutually enjoined and restrained from calling on or visiting each other at the other's place of residence or employment. This shall be referred to the San Francisco Police Department and any violation of said order is subject to enforcement by the police officers under California Penal Code Section 166.4. Dated November 2, 1978 Donald B. King, Judge of the Superior Court.

RAY HILLS
1828 Divisadero
San Francisco, CA 94115
348-1571
Attorney for Petitioner

Pub dates February 21, 28, March 7, 14, 1979
BG-13174

**ORDER TO SHOW CAUSE
FOR CHANGE OF NAME
AND NEW BIRTH CERTIFICATE**
NO 748463

SUPERIOR COURT OF CALIFORNIA IN AND FOR THE CITY AND COUNTY OF SAN FRANCISCO. In re the application of RICHARD MUIR CONROY for change of name and new Birth Certificate.

Whereas the petition of RICHARD MUIR CONROY has been filed in court for an order changing his name from RICHARD MUIR CONROY to ELIZABETH ALEXANDRA MUIR, and his birth certificate changed to female, now, therefore, it is hereby ordered that all persons interested in said matter do appear before this court in Department 1 on the 6th day of March, 1979, at 9:00 o'clock am to show cause why this application for change of name and birth certificate should not be granted.

Dated January 24, 1979 Francis W. Mayer, Judge of the Superior Court

DANIEL K. DENENBERG
1701 Franklin
San Francisco, CA 94109
415-441-0282
Attorney for Applicant

Pub dates February 7, 14, 21, 28, 1979
BG-13151

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 36623

The following persons are doing business as RAZOR'S EDGE, THE RAZOR'S EDGE, RAZOR'S EDGE BARBER SHOP, THE RAZOR'S EDGE BARBER SHOP, 636 Clay, San Francisco, CA 94111. Robert Gomez, 470 Calle de la Mesa, Novato, CA 94947. Sandra Gomez, 470 Calle de la Mesa, Novato, CA 94947. This business is conducted by individuals (husband & wife). Signed Robert Gomez.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P.W. Murphy on February 21, 1979.

Pub. Dates February 28, March 7, 14, 21, 1979
R-78011

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 36472

The following persons are doing business as HE-MAN DESIGNS, 1476 California, Box 068, San Francisco, CA 94109. John David Jacoby, 860 14th Street #5, San Francisco, CA 94114. Lucie Petersen, 704 Sixth Avenue, San Francisco, CA 94118. This business is conducted by a limited partnership. Signed John D. Jacoby.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on February 9, 1979.

Pub Dates February 14, 21, 28, March 7, 1979
BG-13162

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 36214

The following person is doing business as COMMITTEE TO ELECT TERENCE A. REDMOND, 1255 Post, #484, San Francisco, CA 94109. Terence A. Redmond, 342 Fifth Avenue, San Francisco, CA 94118. This business is conducted by an individual. Signed Terence A. Redmond.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk P. W. Murphy on January 25, 1979.

Pub. Dates February 14, 21, 28, March 7, 1979
BG-13183

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO 36642

The following persons are doing business as IRVING INVESTMENT COMPANY, LIMITED, 818 36th Avenue, San Francisco, CA 94121. Keith Kai Tsu (General Partner), 818 36th Avenue, San Francisco, CA 94121. Thao Hong Soukvilay (General Partner), 172 Ewing Terrace, San Francisco, CA 94118. Tung Tick Hong (General Partner), 88 Rossmoor Drive, San Francisco, CA 94132. This business is conducted by a limited partnership. Signed Keith Kai Tsu.

This statement was filed with Carl M. Olsen, the County Clerk of the City and County of San Francisco, California by clerk Richard F. Metter on February 21, 1979.

Pub Dates February 28, March 7, 14, 21, 1979
R-78012

“What does it cost to publish a Fictitious Name Statement?”

If you're going into business in San Francisco, you have your choice of six newspapers in which to publish your FNS. Here they are, with the rates they charge:

Banner.....	\$29.50
Daily Commercial News.....	\$29.50
Progress.....	\$30.00
Recorder.....	\$36.00
Chronicle/Examiner.....	\$270.00 (or more, depending on size)
BAY GUARDIAN.....	\$25.00

Now if all decisions are this easy to make, you'll be sitting on your first million in no time!

What's more, you need not even leave your desk to arrange publication. Just give us a call at 824-2506 and we will mail the forms to you for you to fill out and return at your convenience. After that, for an extra \$1.50, we will arrange for filing with the County Clerk. It couldn't be easier, and *it cannot be done for less at any other newspaper in San Francisco.*

So if you're setting up shop, shop no further. Call us—we'll be glad to help.

GUARDIAN CLASSIFIED
The People Connection.



FRANK GILLETTE: ARANSAS at the University Art Museum, Berk., through April 15.

Remember when one looked at the landscape? Well, via the magic of video, Frank Gillette transports us *inside* the landscape. We're surrounded by six monitors simultaneously screening luminous color tapes of Aransas, a part of southern Texas specializing in undisturbed primordial beauty. The electronic video medium is surprisingly well-suited to voicing the call of the wild. Aransas is essential viewing for anyone with the slightest interest in video.

MOVIE POSTERS FROM THE GOLDEN AGE OF MEXICAN CINEMA at the Galeria de la Raza, 2851 24th St., SF, through March 31.

This show will appeal to the same nostalgia buffs who recently waxed rhapsodic over the kitsch splendors of orange crate art. The goo-goo eyed photographs on the posters suggest that Forties movies looked pretty much the same North and South of the border. What does distinguish the Mexican posters from their *Norteamericano* counterparts are the bold graphics and bright colors.

PHOTOGRAPHIC VIEWPOINTS: JERRY BURCHARD, INGEBORG GERDES AND JOHN SPENCE WEIR at the SF Museum of Modern Art, through March 25.

Despite the scintillating name (yawn) the SF/MOMA's current photography show does what it sets out to do. It presents the work of three local photography instructors with three different approaches.

At a fundamental level, I wonder if there are really only two approaches in evidence here. Both Weir and Gerdes go at photography with the detachment of scientists. Both

ART

ROBERT ATKINS

ART FROM THE ICE AGE TO VIDEO

Looking in on nine current shows

concentrate on the surfaces of reality and neither seems *primarily* interested in revealing her/himself. Burchard might be considered the Van Gogh of local photographers. His frighteningly blurry, over-exposed view of Washington Square could pass for documentation of the day the atomic bomb was dropped on North Beach.

DAVID HOCKNEY—PHOTOGRAPHS/HELMUT NEWTON—PHOTOGRAPHS at the Stephen Wirtz Gallery, 228 Grant, SF, through March 24.

This pair makes one of the new year's oddest couplings. David Hockney's color photographs of Lotus-Land (swimming pools and sun-drenched gardens) offer little to those who aren't already members of the Hockney fan club. If you know his paintings, it's fascinating to see how many of the compositions are cribbed from his photographs. And this from an artist who is outspokenly lukewarm about the photographic medium. Methinks he protests a bit too much.

Helmut Newton's large, technically refined, black and white photographs will certainly offend as many people as they titillate and amuse. Newton feigns mastery of the perverse—epitomized here in a lurid shot of a woman with a riding crop mounting another woman horse-fashion. The effect, how-

ever, is closer to Cecil B. DeMille than the Marquis de Sade. I wasn't the only one in the gallery chuckling.

ICE AGE ART at the California Academy of Science, Golden Gate Park, through August 31.

Ice Age Art possesses many charms, but few of them are art-related. First, there aren't many original works of art on hand. (Instead of cave paintings we get photographs of cave paintings.) Second, the original

works are really ritual objects, lacking any sense of creation by individuals with distinct artistic personalities. On the other hand, we do get some extremely choice bits of information. For me the best was housed in a case displaying the skulls of members of two European cave-painting species: one ape-like (Neanderthal) and the other our more evolved (Cro-Magnon) ancestor. It was enough to bring out the closet anthropologist in me.

LOUIS SIEGRIEST: PAINTINGS at the Triangle Gallery, 251 Post St., SF, and at the Oakland Museum, through March 10.

The Triangle Gallery retrospective—and the exhibition of recent work at the Oakland Museum—honor the 80th birthday of local landscapist Louis Siegriest. His best-known, thickly painted abstractions poetically evoke somber desert twilights. He's a fine painter, but I've never quite understood why local critics gush over his work the way they do. Could it be a matter of regional pride? Decide for yourself in San Francisco. Or see the recent work in Oakland: canvases that are smaller, brighter and more conventional.

GEORGE SEGAL: SCULPTURES at the SF Museum of Modern Art, through April 1.

George Segal's plaster figures seem like more than just plaster figures. Probably because they bear the imprint (and I mean this literally and figuratively) of the human flesh on which they're formed. At their best Segal's figures are enigmatic, even elusive. At their worst, they are enslaved by Segal's elaborate, theatricalized environments. This likeable celebration

of the flesh is drawing surprisingly mixed responses.

GREGG RENFROW: RECENT PAINTINGS at the Grape-stake Gallery, 2876 California, SF, through March 31.

Gregg Renfrow's new, irregularly shaped paintings seem to burst from the gallery walls. They assert both their three-dimensionality and the sensuousness of their elaborately worked, colorful surfaces. Tom Holland's February exhibition at the SF Art Institute revealed a similarly dynamic equilibrium.

THE SPLENDOR OF DRESDEN at the California Palace of the Legion of Honor, Lincoln Park, SF, through June 3.

The Splendor of Dresden isn't simply an astonishing show—it's more like ten astonishing shows. Each of its parts could stand alone impressively. Porcelain, armor, paintings, bronzes and jewels are among the "media" exhibited, but the show is brilliantly organized to illustrate the history of collecting. Paintings, for instance, pop up in four or five different locations. This enormous exhibition—the largest that has ever traveled—fills the entire museum.

Canvases by Rembrandt, Durer and Vermeer are outdazzled by fabulous jewels and weaponry. Campy Renaissance goo-gaws—an ebony moor bearing a tray of enormous, uncut emeralds, for instance—rub shoulders with armor and other relics of medieval chivalry. We're transported to a fantastic world created from objects collected over five centuries. See it on a weekday if possible (to avoid the crowds) and see it soon because you'll want to return at least once before June.



A silk-screened copy of a prehistoric cave painting from the exhibit of Ice Age art and the much-celebrated "Moor with Emeralds" from "The Splendor of Dresden."